ARCHITECTURE

VOLUME LV JUNE, 1927 NUMBER 6

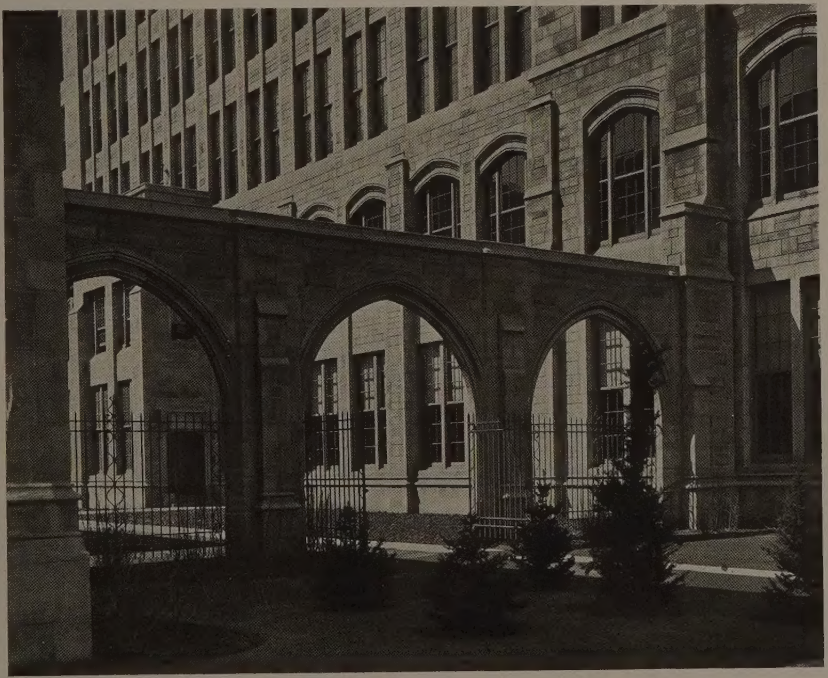
The Alexander McKinlock Memorial Campus, Northwestern University, Chicago

JAMES GAMBLE ROGERS—CHILDS & SMITH, ARCHITECTS

WALTER DILL SCOTT, president of Northwestern University, thinks of Northwestern University in terms of a great service institution. An institution "that renders service to the youth of the country, service in the discovery and propagation of truth, service to the learned professions, service to the military forces in three wars, and service in promoting the highest ideals and practices of our Christian civilization."

The Alexander McKinlock Memorial Campus is, then, a service station of the professional schools of Northwestern University. Here is gathered one of the most interesting and successful college groups in the country. Here is located the Montgomery Ward Memorial Building, housing two great service branches, medicine and dentistry, the Medical School with its student body of over five hundred, and its clinics and dispensaries giving over one hundred thousand treatments per year to the poor and indigent of Chicago, and the Dental School with four hundred students and serving another one hundred thousand in its clinics. In the next building, the Wieboldt Hall of Commerce, almost five thousand men and women are securing an education late afternoons and evenings, and various types of research service are open to the public. In the Levy Mayer Hall of Law three hundred students are being trained in the legal profession, and along with it is maintained a free-service legal clinic which each year secures material justice for ten thousand people who otherwise, because of lack of funds, would be unable to be cared for. And last the Elbert H. Gary Library of Law, which houses one of the most comprehensive and complete legal libraries of the country, open not only to its own student body but to the legal profession of Chicago and Cook County particularly and to the country generally.

From an architectural standpoint the success of this group of service buildings has already been established by two architectural juries and the award of the gold medal of the Lake Shore Trust and Savings Bank. It is probable that more recognition of these buildings will come later, as they are most unusual in design and type.

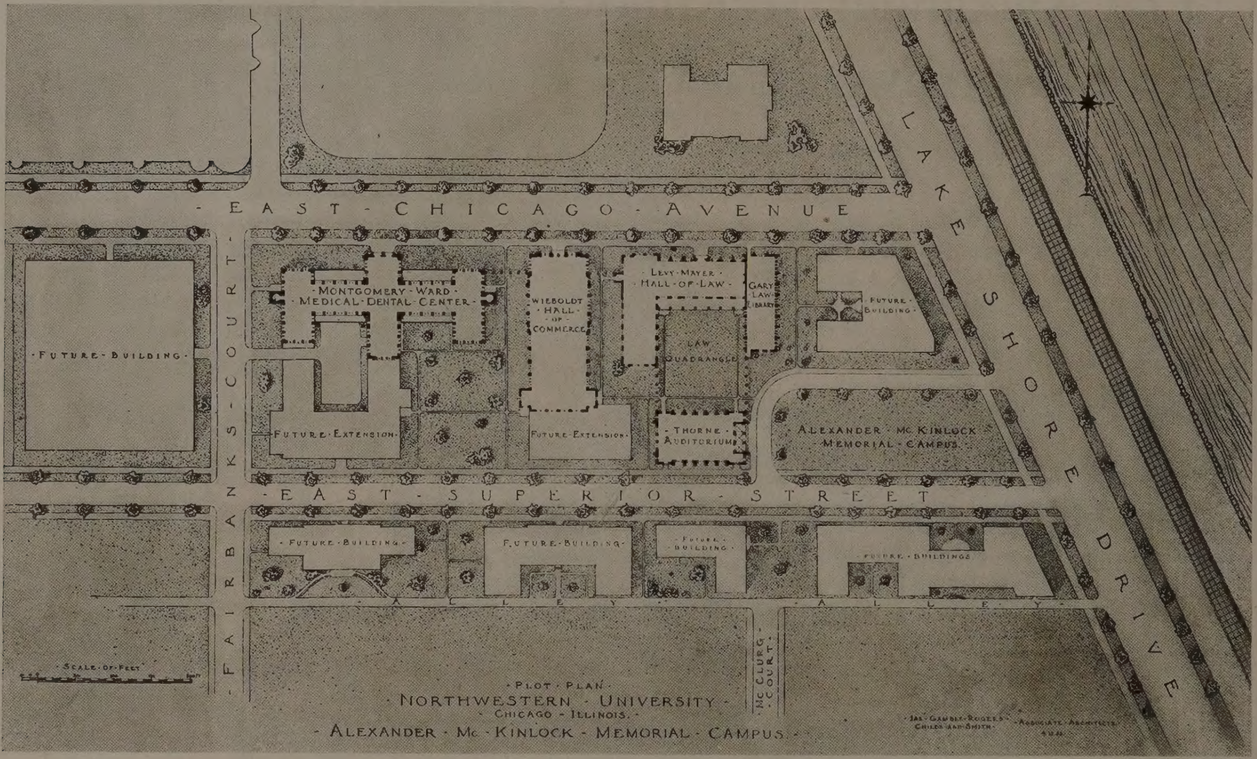


Arches connecting Wieboldt Hall School of Commerce and Levy Mayer Hall of Law

This group, which at the present time seems quite stupendous in character, is in reality only the first of a series of buildings, not only on the campus but around the campus, which have already been visualized in one form or another.

The largest of this development, of course, is the Medical Group, inasmuch as the Montgomery Ward Memorial Building, the largest of the present McKinlock Campus buildings, is only the educational centre for a great clinic, which will include later a central Clinic Building, a building as large as the present Montgomery Ward Memorial Building, and in addition Passavant Hospital, Wesley Hospital, and three or four other hospitals which are now being considered.

It will be noted that the McKinlock Campus is composed of two long strips of land, the main strip lying between Superior Street, Chicago Avenue, Fairbanks Court, and Lake Shore Drive; the narrower strip lying to the south of this main portion is the strip upon which the Passavant and other hospitals will be placed later. Immediately to the west of Fairbanks Court is another portion of land upon which Wesley Hospital will probably be located.


East · Chicago · Avenue
Lake Shore Drive
Montgomery · Ward · Medical · Dental · Center
Wieboldt · Hall · of · Commerce
Levy · Mayer · Hall · of · Law
Gary Law Library
Future Building
Law Quadrangle
Future Building
Fairbanks Court
Future Extension
Future Extension
Thorne Auditorium
Alexander · Mc Kinlock · Memorial · Campus
East · Superior · Street
Future Building
Future Building
Future Building
Future Buildings
Alley
Alley
Mc Clurg Court
Scale of Feet
Plot · Plan · Northwestern · University · Chicago · Illinois · Alexander · Mc · Kinlock · Memorial · Campus
Jas · Gamble · Rogers · Childs and Smith · Associate · Architects

Plot plan showing the present work and location of future extensions on the Alexander McKinlock Memorial Campus

Surveying the McKinlock Campus, one will notice first to the west the Montgomery Ward Memorial Building, the main Medical-Dental Centre. Immediately east of this is a long, narrow building containing on the first few floors, to the rear, the central power-plant, a plant with capacity sufficient to take care of all of the buildings on the McKinlock Campus and in the vicinity at present contemplated. Above this plant are six floors that are used for the Commerce School, and above that again the Open Court Publishing Company. Immediately again to the east of the Wieboldt Hall of Commerce are the Levy Mayer Hall of Law and the Gary Library of Law, a U-shaped court of buildings enclosing, with the addition of arches to the south, a cloistered court.

There is abundant space immediately to the east of Levy Mayer Hall of Law and Gary Library of Law for another principal building, if the university decides to build upon this space. Immediately to the south of the Law Group, but still upon the main strip of the McKinlock Campus, is a special space allotted to the Thorne Memorial Auditorium, the setting of which is shown on page 305.

The beautiful Gothic of the Harkness Memorial at Yale University formed a key-note for the Gothic spirit in this group of buildings. The buildings themselves, however, have developed a more free and modern Gothic type, and it was the idea of the architects that the group composition should develop from Lake Shore Drive, starting with the Gary Library of Law and Levy Mayer Hall of Law, then higher with the Wieboldt Hall of Commerce, and, still higher, the Montgomery Ward Memorial Building, with a central tower dominating the entire scheme. The varied, craggy, stalagmitic forms thus developed give a diversified interest to the architecture, which is extremely picturesque, especially in the north central district of Chicago.

Commencing with the various buildings in the order of their size, the special problems in planning were somewhat as follows:

The Montgomery Ward Memorial Building, the main building with the central Gothic tower scheme, is fourteen stories high, with an additional six stories in the tower. On the first seven floors is housed the Medical School; on the next six floors the Dental School;

d in the tower and in a portion of the first floor near e entrance, a part of the administration of the entire oup.

The Medical Department was placed on the lower ven floors, so that it might have direct connection ith the main Clinic and General Hospital, to be built the immediate south. In this position it is also prop-ly located geographically, as it can serve the contem-lated hospital to the west and the other hospitals to e south beyond the general Clinic Building.

The Medical Clinic, which occupies the lower three oors, will later be incorporated in the great new General ospital and Clinic to the south, at which time these oors will revert to additional educational units for the edical School itself.

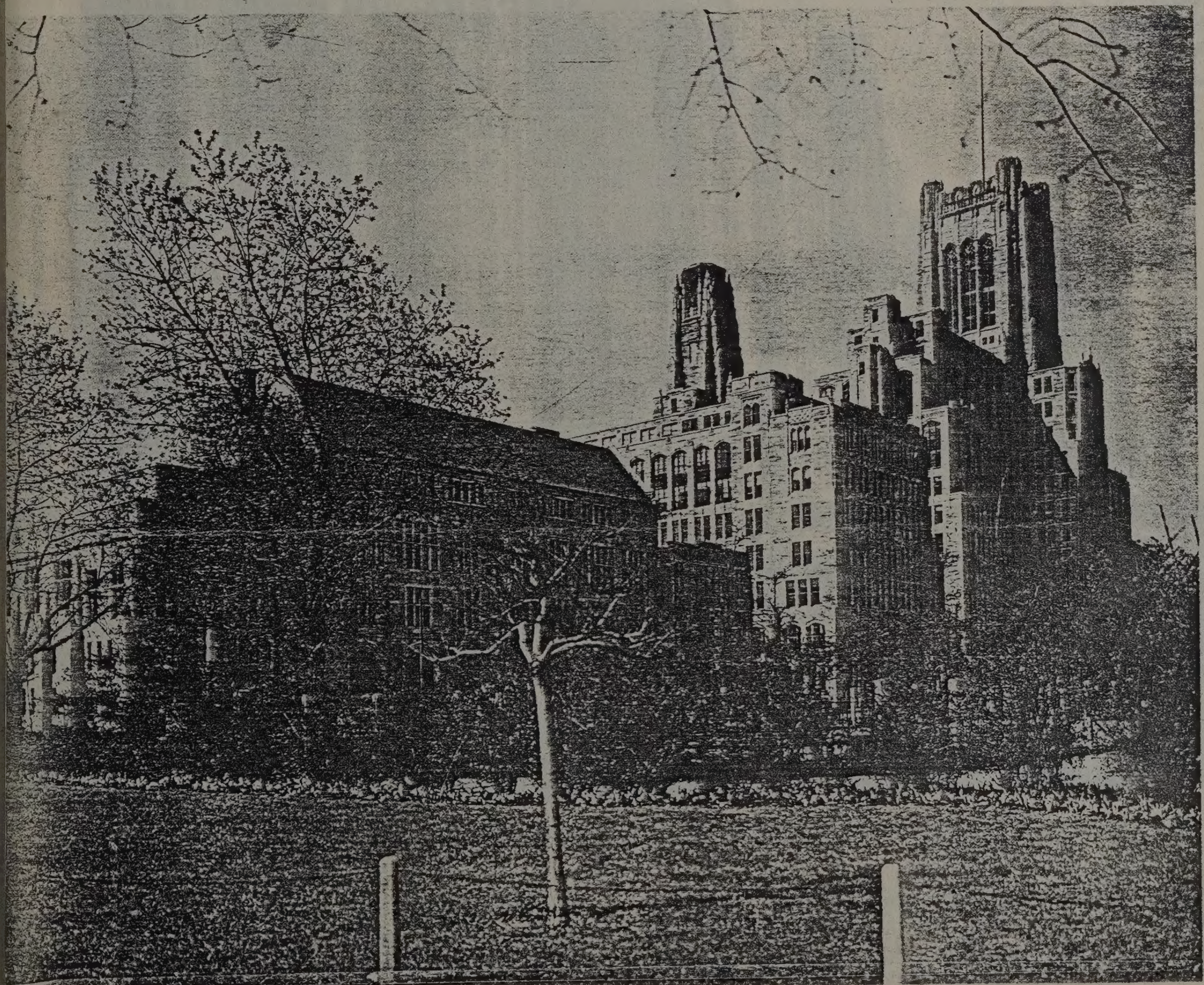
The fourth to seventh floors, inclusive, include the edical School laboratories and the Pre-clinical Courses nd Research Departments. The large open spaces in e east and west wings, with light on four sides, form eal laboratories. The north centre wing, unobstruct-d by columns, provides space for the lecture-rooms. The remainder of the floor area, with sixteen-foot depth and ample light, supplies space for the various offices.

The Dental School laboratories and offices occupy the eighth, ninth, and tenth floors, and have somewhat the same space requirements as the Medical School, except that in the Dental School, by using the sectional system of instruction, with groups of forty students in each section, a little less area per floor was needed; therefore, in these floors the east and west wings could be stepped back.

The Dental Clinic occupies the eleventh, twelfth, and thirteenth floors, which requires even less floor area than the Medical Department, but especially a great abundance of light. This explains the further setbacks and specially large windows in these Dental Clinic floors.

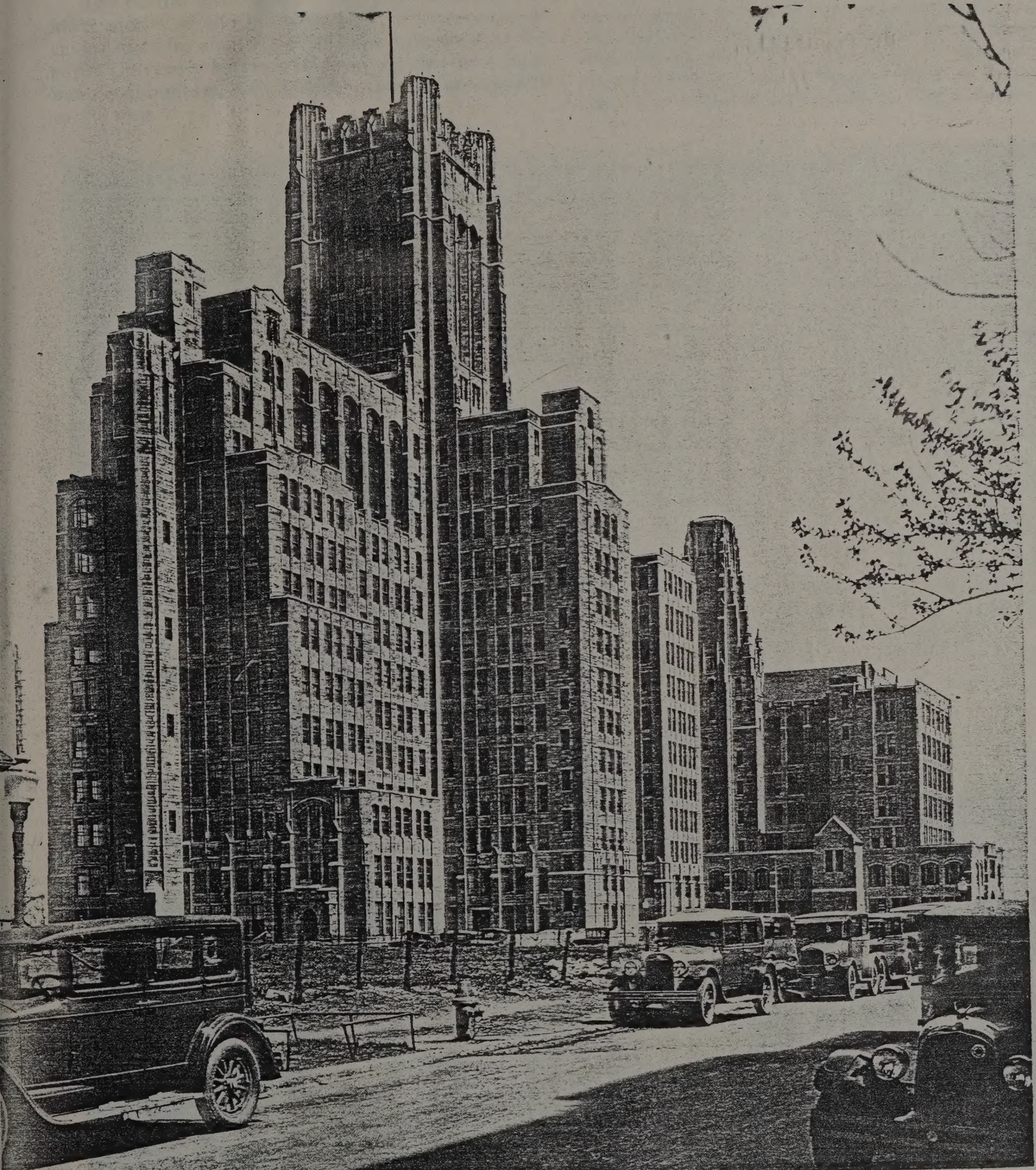
The fourteenth floor houses the animal operating-rooms, which are used in the Department of Experimental Surgery. This floor is lighted by means of an overhead skylight.

The tower, consisting of the fifteenth, sixteenth,



The McKinlock Campus group as seen from the northeast. The Levy Mayer Hall of Law is in the foreground.

TICE: THIS MATERIAL MAY BE PROTECTED BY COPYRIGHT LAW. (TITLE 17 U.S. CODE)



McKinlock Campus group as seen from the southwest, with the Montgomery Ward Memorial Building at left

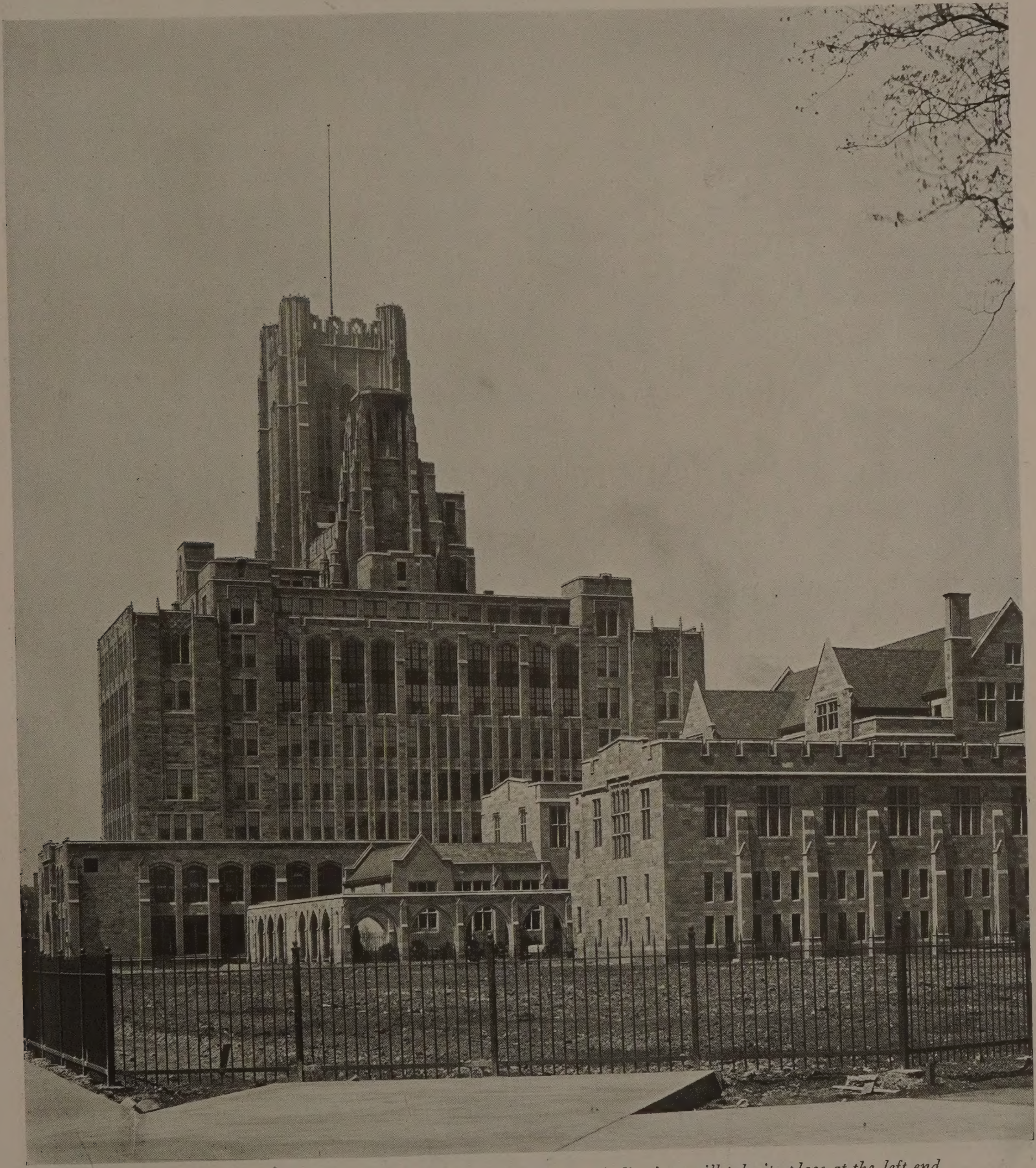
seventeenth, eighteenth, and nineteenth floors, is devoted to the offices of the president, the Alumni Association, and provides meeting-places for the trustees and faculties of the various schools.

The building immediately to the east, the Wieboldt Hall of Commerce, is the building containing the immense smokestack, a smokestack which has an internal diameter of 11 feet 3 inches. It is placed in the centre wing of the E-shaped plan and is cleverly designed and enlarged by stairs, elevators, and toilets into the form of a tapering tower. One of the Chicago newspapers called it the "most beautiful smokestack in America."

TICE: THIS MATERIAL MAY BE PROTECTED BY COPYRIGHT LAW (TITLE 17 U.S. CODE)

The central heating-plant incorporated in the two lower stories of the Wieboldt Hall of Commerce includes space for all of the mechanical equipment of the entire University for years to come, together with enormous coal-bunkers, built under the ground immediately to the west.

The Commerce School above this great central plant has a capacity of twenty classrooms, seating about fifteen hundred, with large and ample offices, a Research Department, a Library, club-rooms for the men and women students, and a separate floor to house the Open Court Publishing Company. The classrooms are



Another view of the group, from the southeast. The Thorne Auditorium will take its place at the left end of the arcade in foreground designed on a typical E-shaped plan, and the entrance to the Commerce School was arranged to be in front of the central heating-plant above mentioned, together with the Library and the largest classrooms. The roof space at the third floor, where the two-story rectangular plan of the central heating-plant and the entrance to the school overlap the upper E-shaped plan, was taken advantage of to form roof-gardens of the club-rooms.

The Law Group immediately to the east of the School of Commerce, of which we have just spoken, consists of the Levy Mayer Hall of Law and the Elbert H. Gary Library of Law. These are planned on more traditional lines than the first two buildings. They are only four stories in their greatest height and form a little college group in themselves.

If the atmosphere of the Ward Memorial Building is most scientific in type, and that of the School of Commerce most businesslike in effect, the Law School is most imposing architecturally, and in its general plan, in the materials used, in the colors, in the portraits on the walls and the elaborate decoration on the ceiling, it is exceedingly interesting.

The Law School itself houses four lecture-rooms, one of which is arranged as a court-room, large and ample office-space for the faculty, offices for a legal clinic, a law-journal office, space for the Research Department, students' study-rooms, students' club-rooms, and a library to house the Elbert H. Gary Library of Law. It is built in the form of a "U" on three sides of a quadrangle, with a main four-story building to the north. One of the main features of the large lecture-room, called "Lincoln Hall," is that it recalls in many respects the House of Commons in London in the arrangement of its seats.

The construction of all of these buildings has been that of steel columns with concrete floors, being fireproof throughout.

In the words of the late Mrs. Montgomery Ward, who gave something over eight million dollars to this campus, a memorial should contain the following elements:

"It must be a visible thing which adds something to the values of the city.

"It must be enduring.

"It must be useful to humanity."

We have, then, on the Alexander McKinlock Memorial Campus a group of buildings meeting the requirements outlined, and fulfilling the ideals of service of the University and those who have made this development possible.

Heating-Plant for Professional Schools of Northwestern University

A VERY valuable tract of city-land in a sightly and conspicuous location does not admit of such a heating-plant as may properly occupy a place on the campus of a college town. Consequently, the Northwestern University heating-plant has been made the basement, and a part of the first two floors of one of the college buildings, and provides that building with a most attractive feature, a Gothic tower containing the chimney. Ample space and sufficient head-room have thus been secured economically. There is coal-storage space adjacent below grade level, with conveyors, and the growth of the plant to take care of future buildings may be secured by doubling the number of boilers, without extending the building, and later by extending the building south to Superior Street.

Electric current is purchased from the Commonwealth Edison Company, as service is required during a comparatively small part of the day. Should the character of the load change, however, so as to make generators advisable, they can be added with no waste of present equipment. Current is received at 12,000 volts and transformed to 440 volts for power and to 110–220 for lighting.

The twenty-story Ward Memorial Building is heated by a two-pipe vacuum system of direct radiation. The other three buildings—Wieboldt Hall, eight stories, and the Levy Mayer Hall of Law and the Gary Library of Law Building, four stories—have direct radiation from the forced circulation of hot water. The air for the ventilation of all the buildings is heated by steam. There are three 500-horse-power boilers with chain grates, and one 200-horse-power boiler with hand-fired furnace. The former units provide steam for winter demands, and the latter will be used to carry the summer load.

In addition to electric current for power and light, and steam and hot water for heat, the Medical and Dental Schools call for refrigeration, compressed air, vacuum and other service. All of these are provided from the plant.

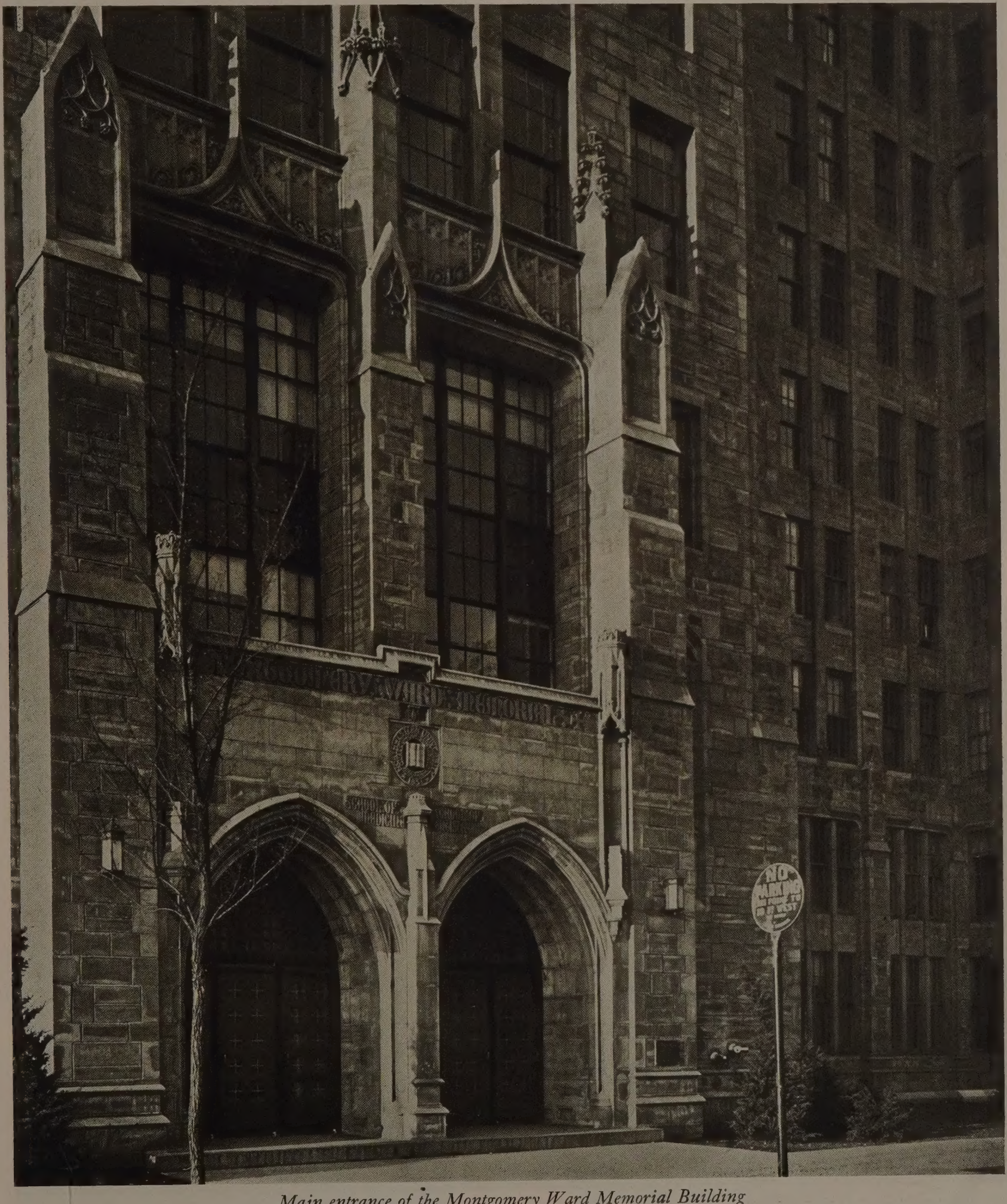
Human labor is saved and economical operation made possible by coal and ash conveyors and by automatically operated equipment for maintaining a constant water-level in the boilers and holding a constant boiler-pressure.

A fairly complete installation of indicating and recording instruments inform the fireman of the rate of steam generation, rate of gas-flow and flue-gas temperature, so that he may run the boilers properly. The boiler feedwater is measured by a venturi meter, and the coal is weighed automatically, just as it is fed to the grates, so that the evaporation and efficiency of the generating steam is known for each period of the day.

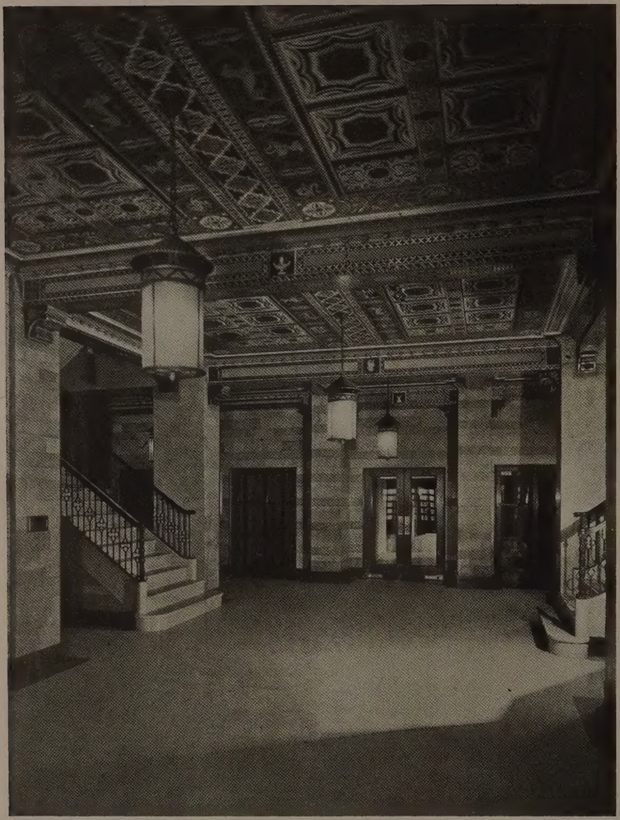
Distribution of the cost of steam furnished to the different buildings and departments is facilitated by steam-flow meters on the outgoing mains.

The use of the plant during one winter season has shown that there is ample capacity for the present load and for nearly half as much again. It has shown, too, that the plant operates with a high degree of economy.

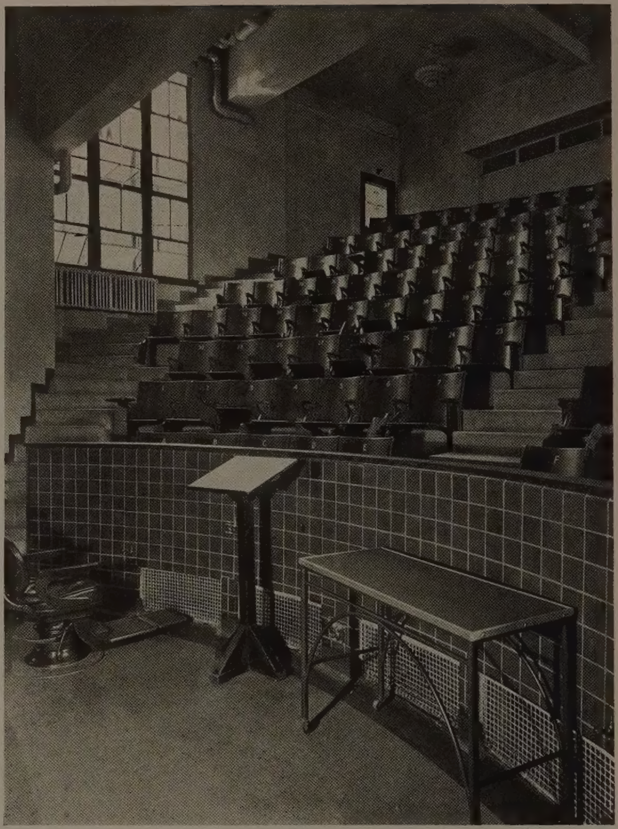
W. L. Fergus & Company of Chicago were the consulting engineers, and Professor Herbert S. Philbrick, Northwestern University, was consultant for the University.



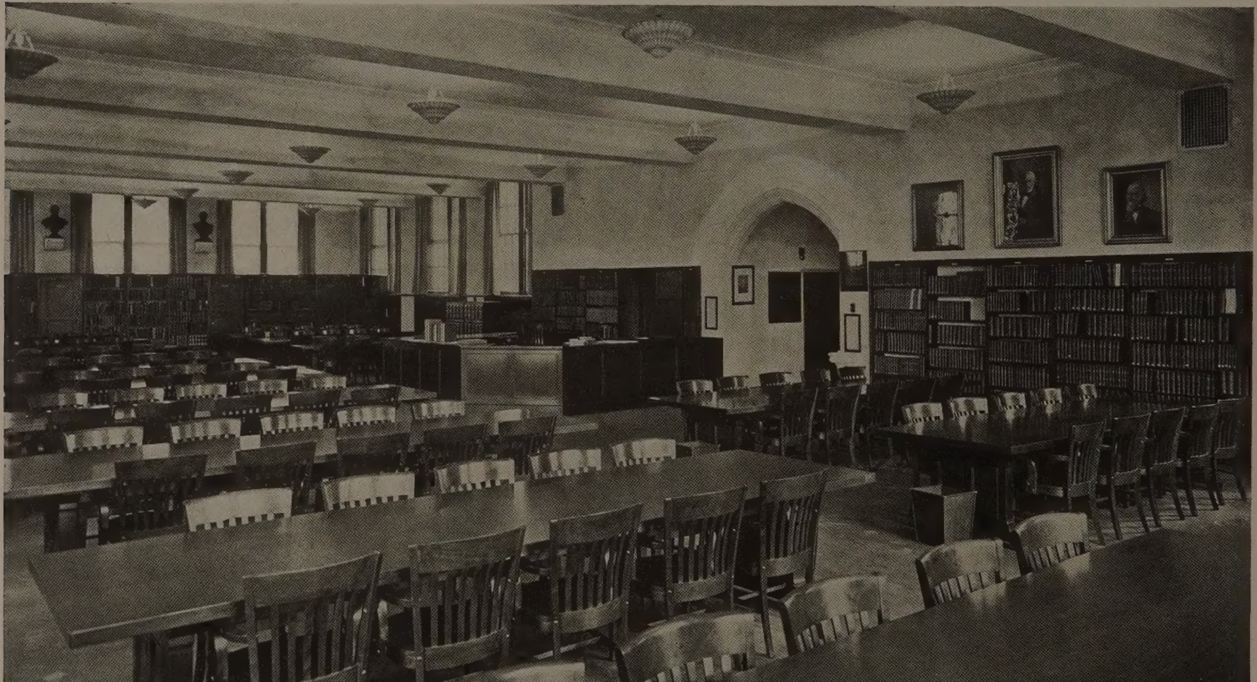
Main entrance of the Montgomery Ward Memorial Building



Entrance corridor



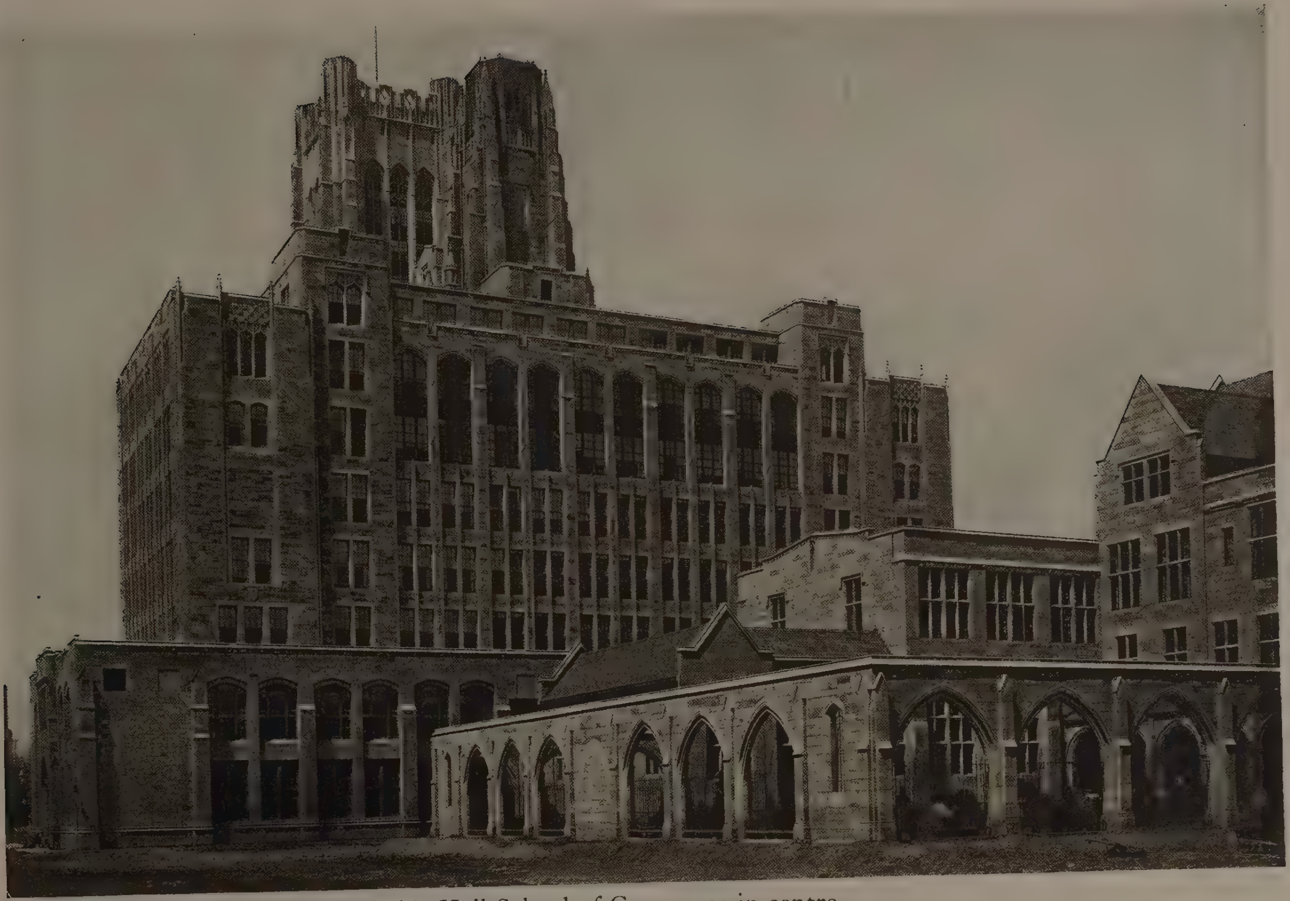
Dental clinic



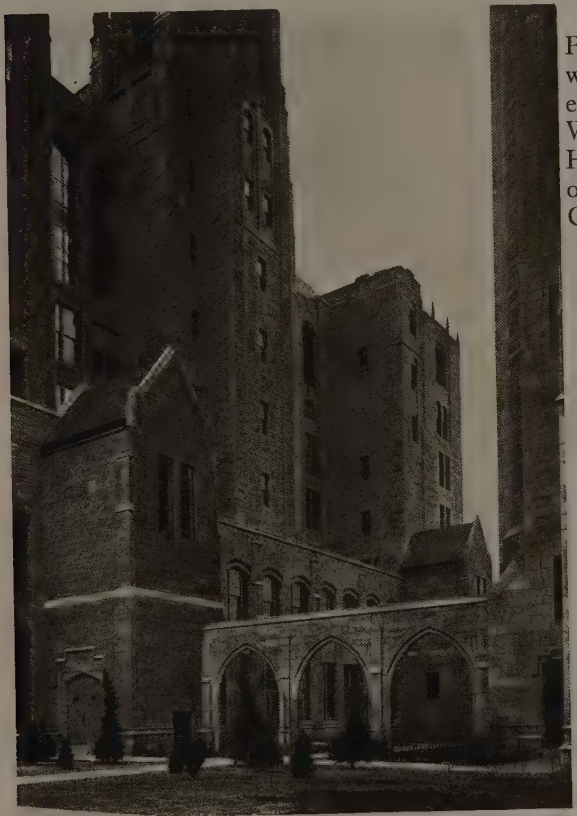
Archibald Church Medical Library

MONTGOMERY WARD MEMORIAL BUILDING

COMMERCE

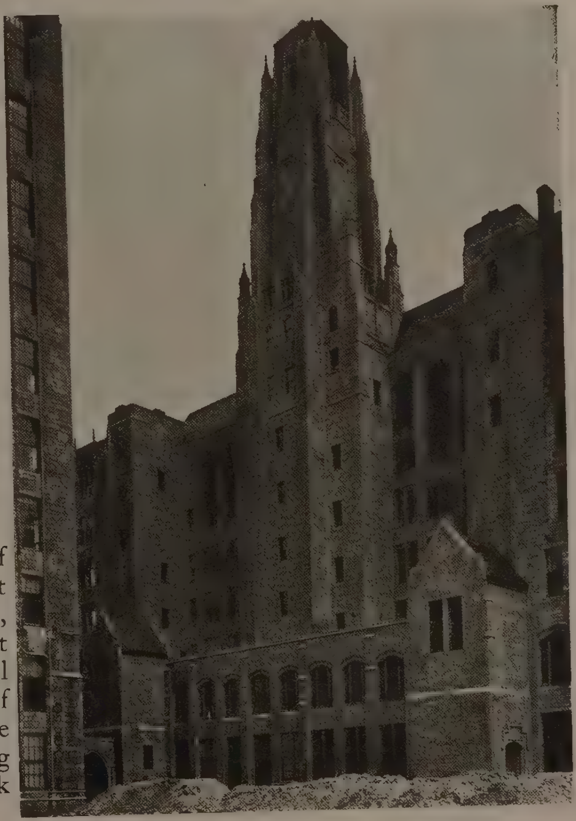


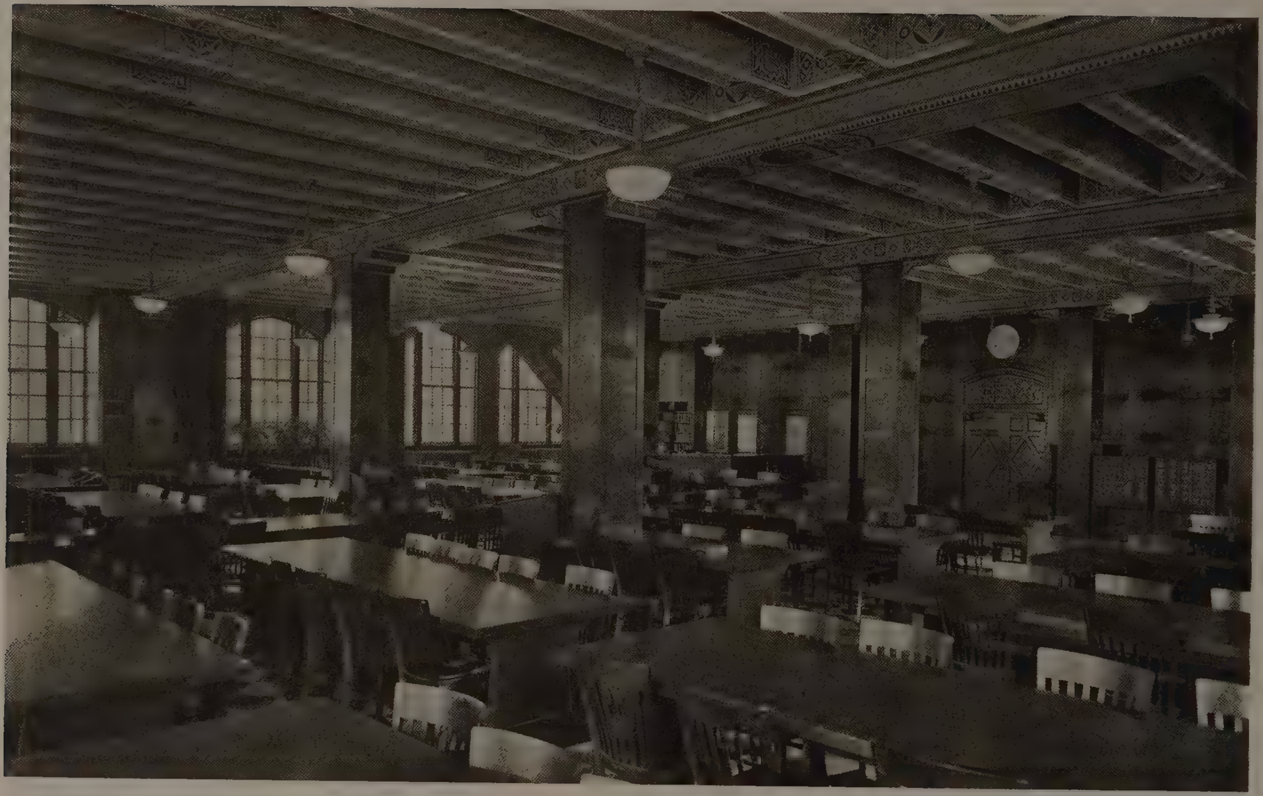
Group from southeast, with Wieboldt Hall School of Commerce in centre



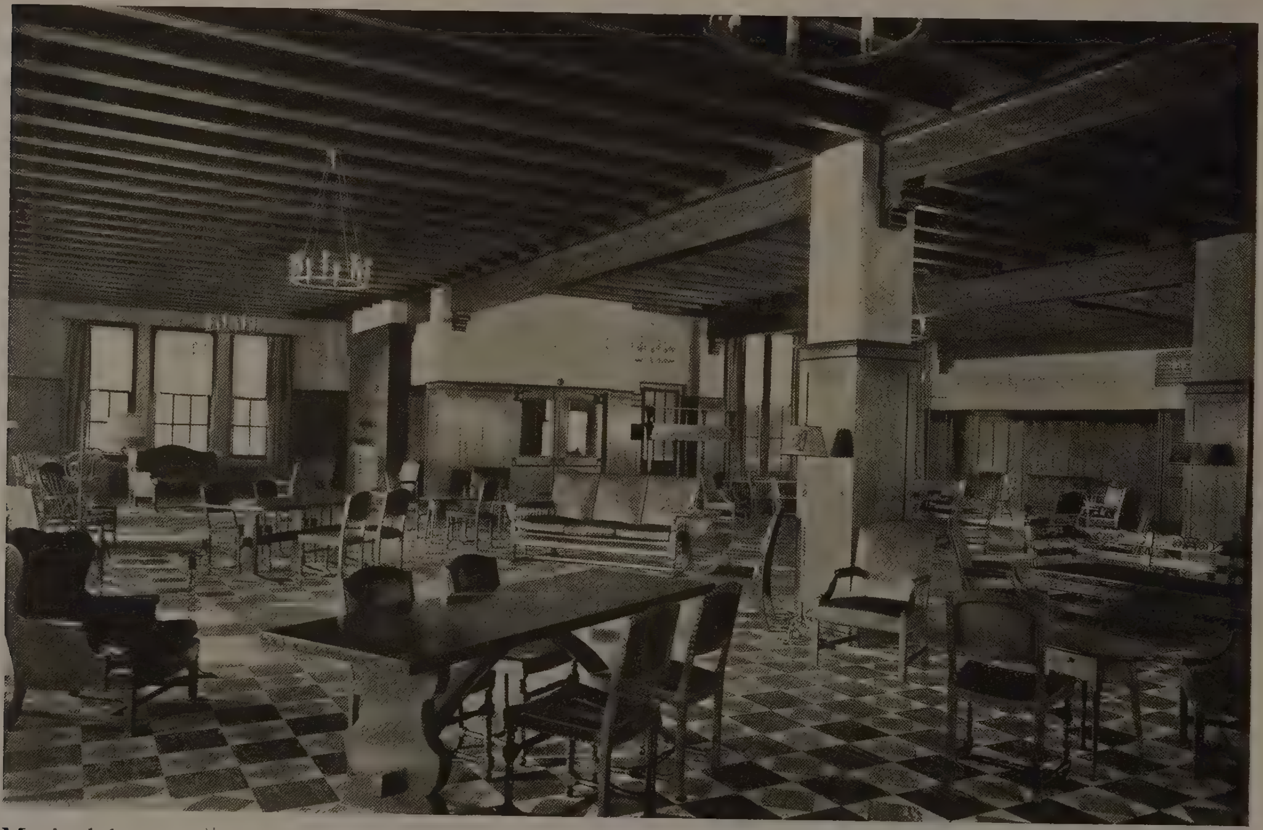
Portion of west elevation, Wieboldt Hall School of Commerce

Portion of west elevation, Wieboldt Hall School of Commerce showing smokestack

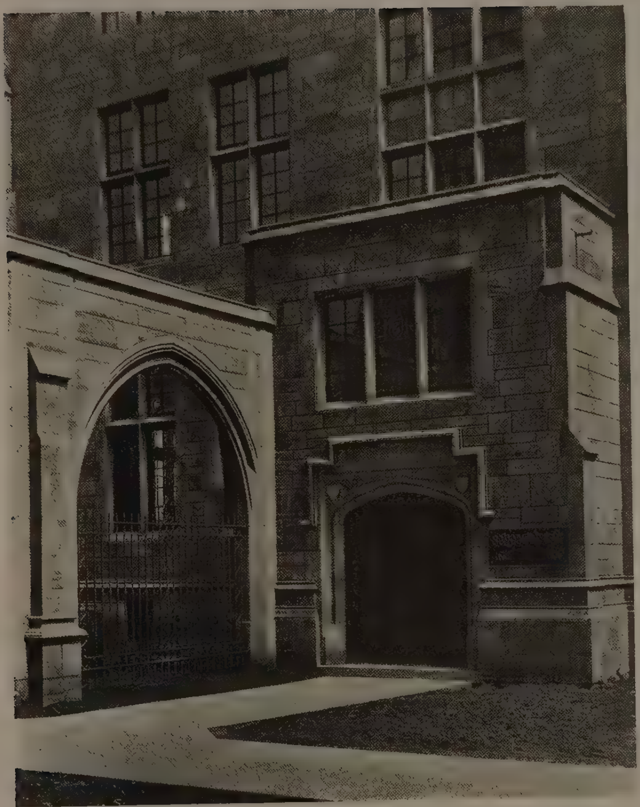




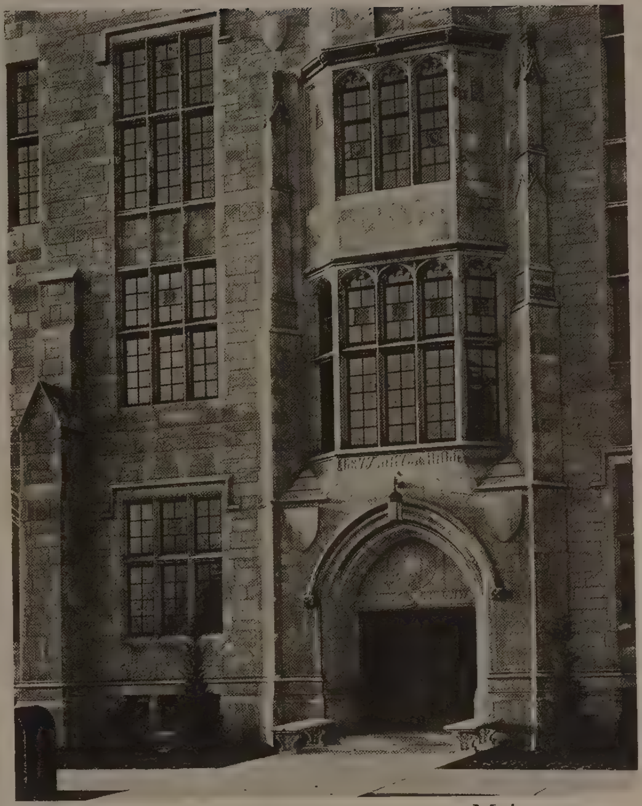
Reading-room of library WIEBOLDT HALL SCHOOL OF COMMERCE



Men's club room WIEBOLDT HALL SCHOOL OF COMMERCE

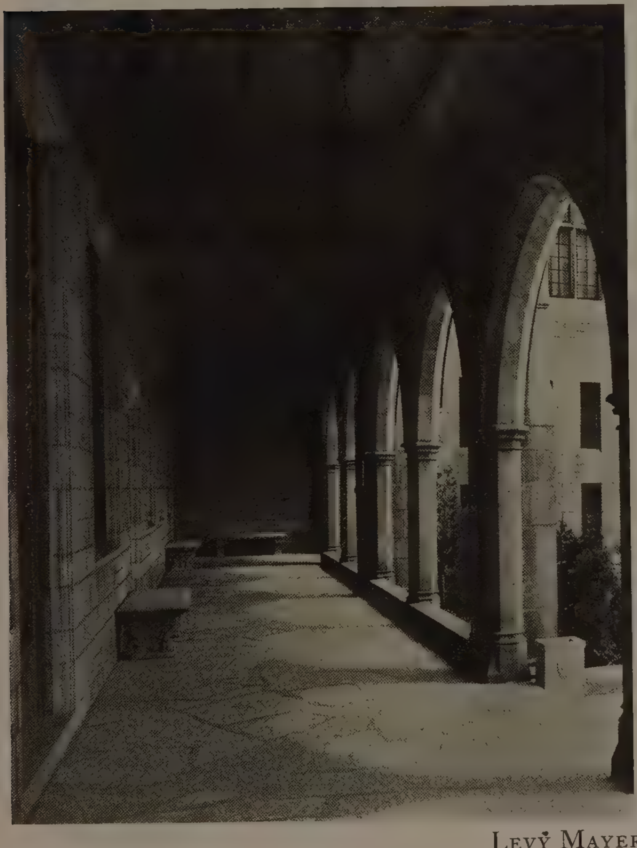


West entrance

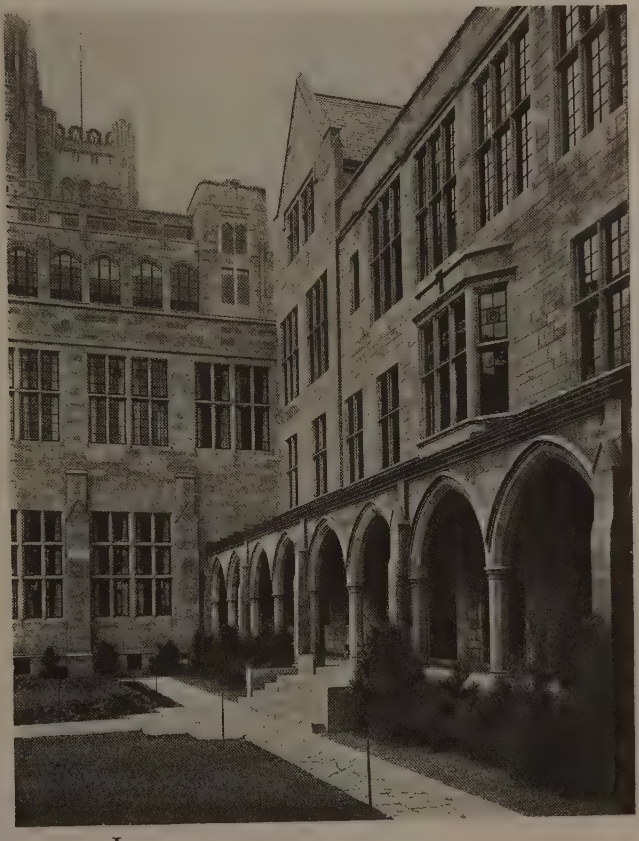


Main entrance

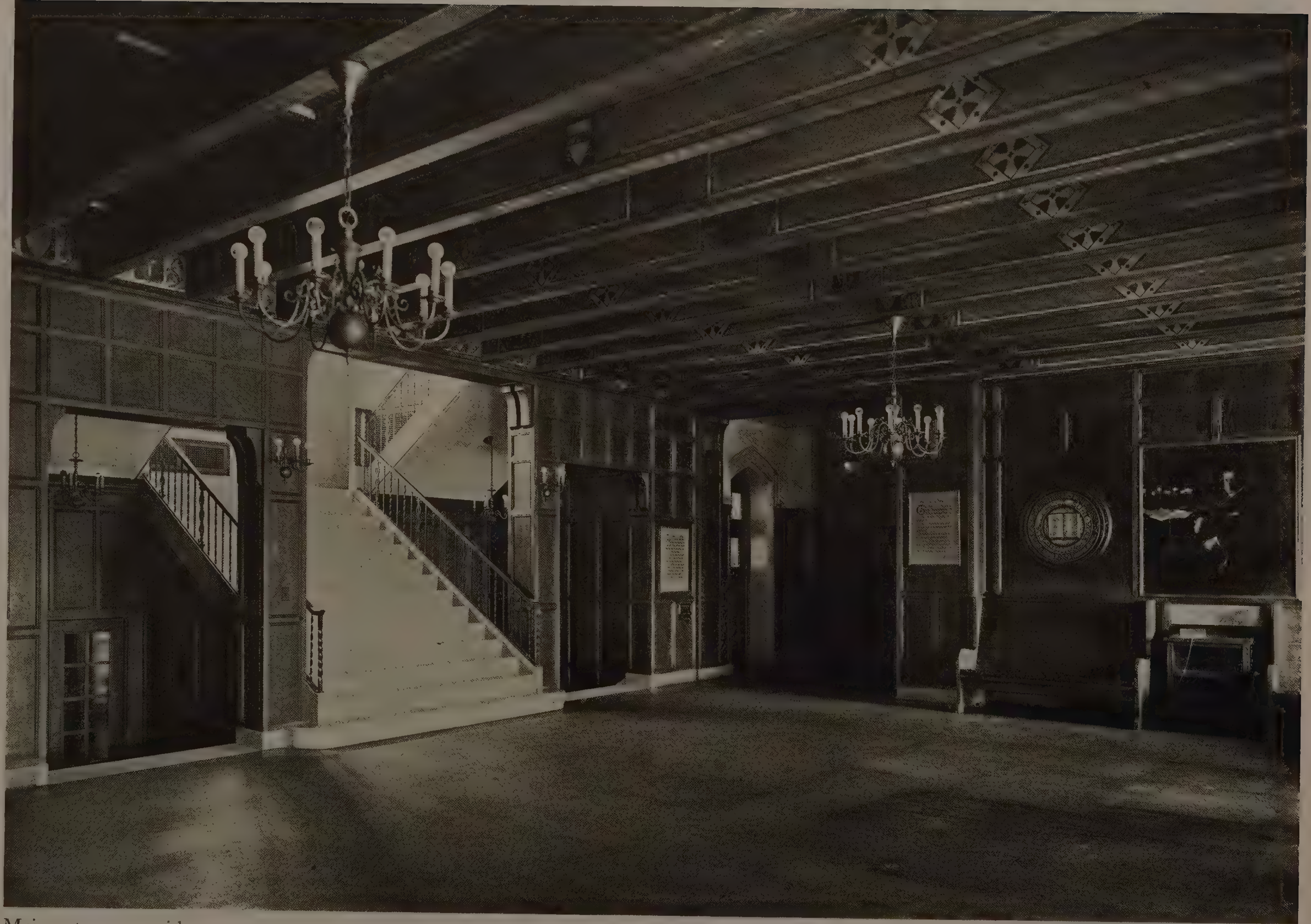
Portico, inside



Portico, outside

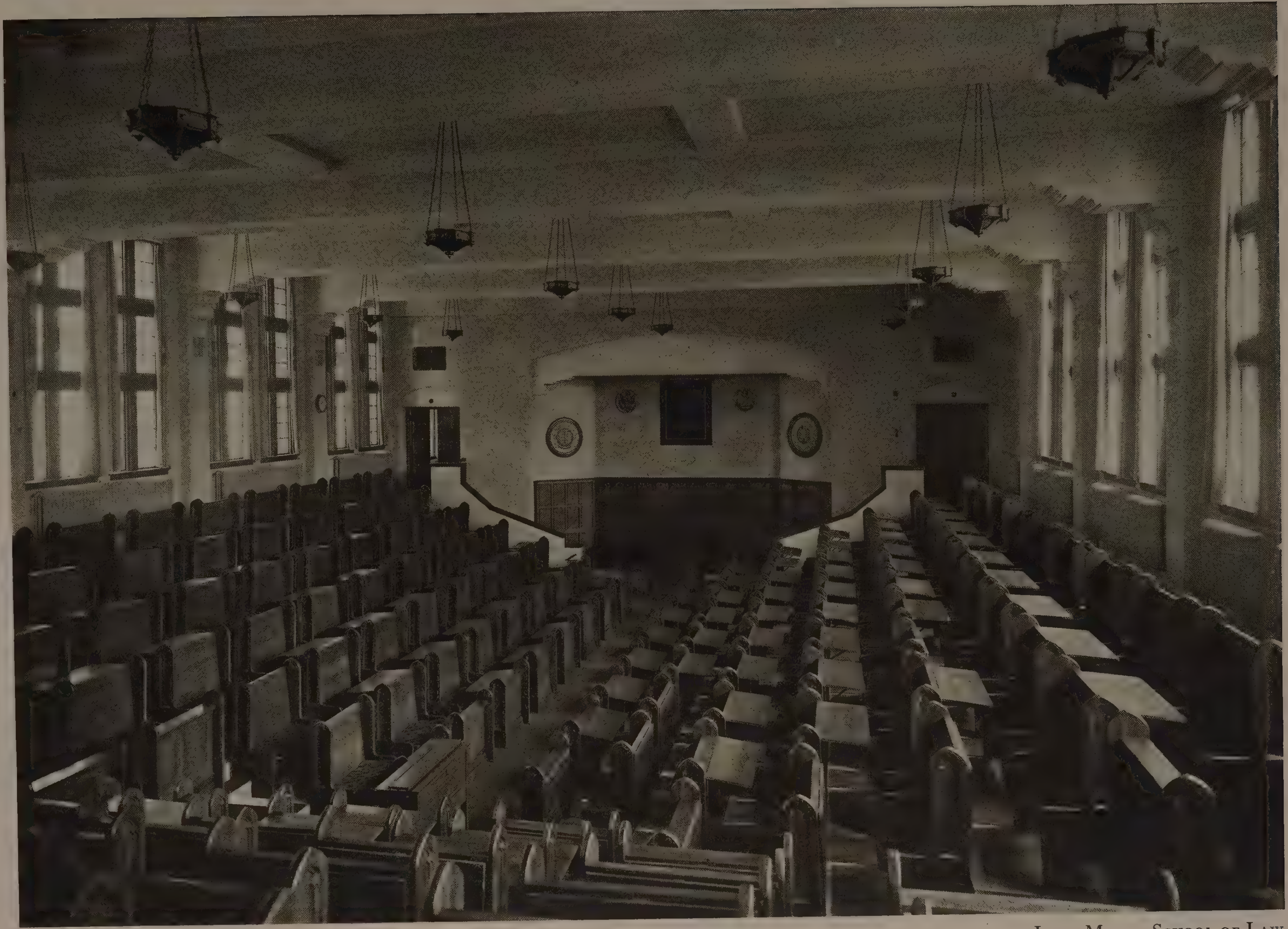


Levy Mayer School of Law



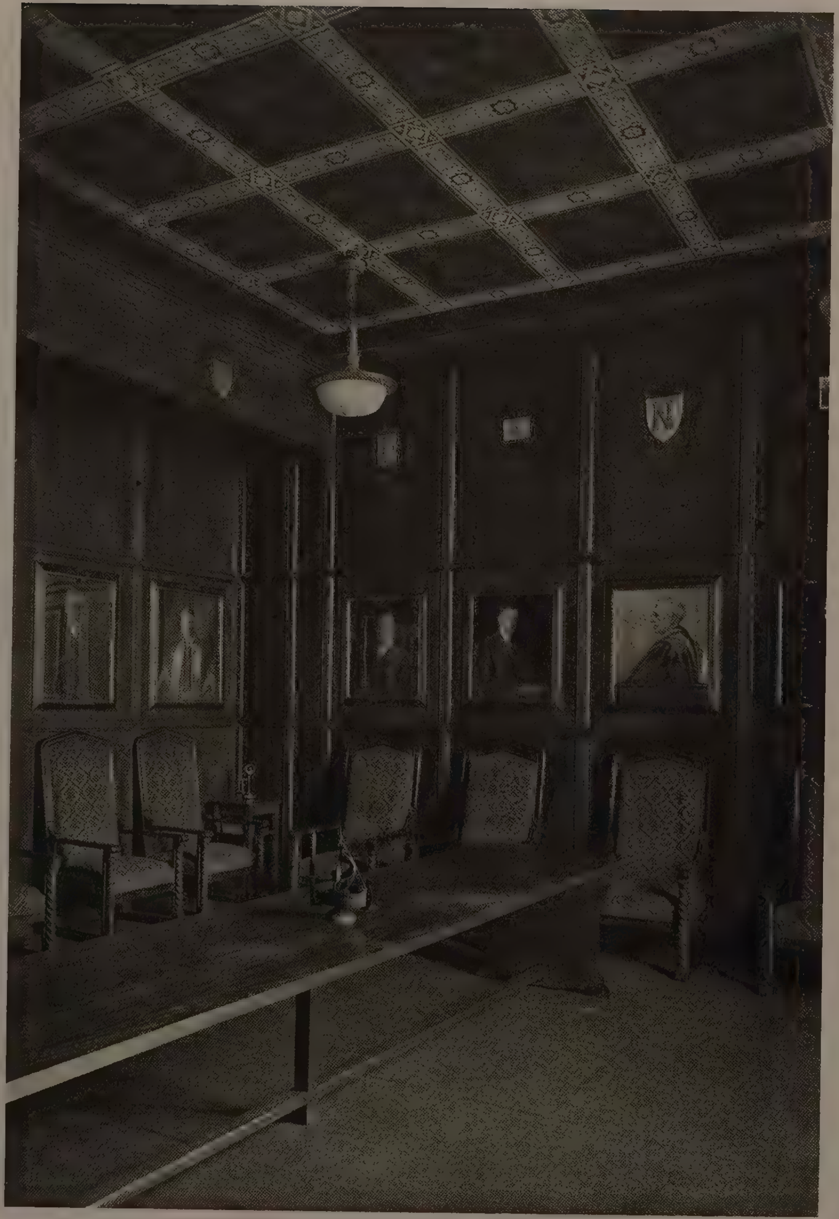
Main entrance corridor

Levy Mayer School of Law

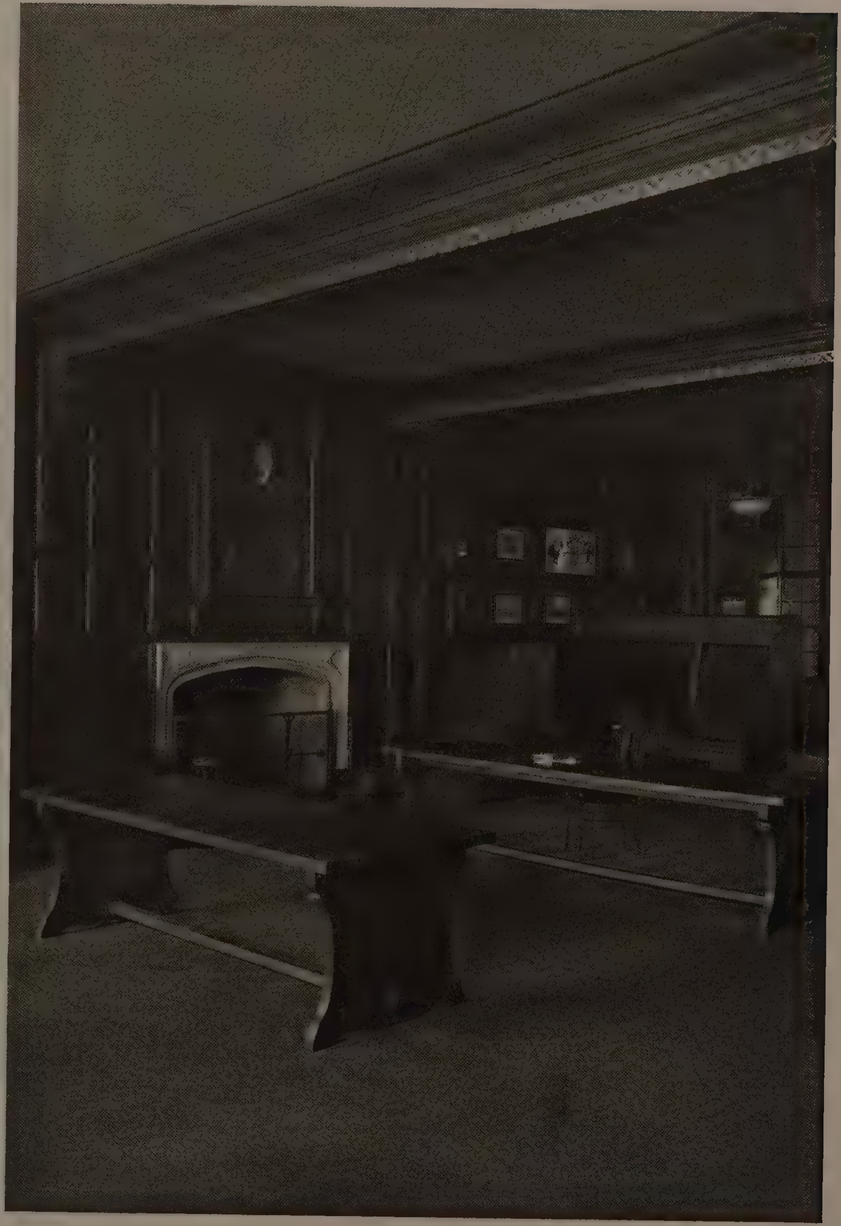


Lincoln Hall

Levy Mayer School of Law

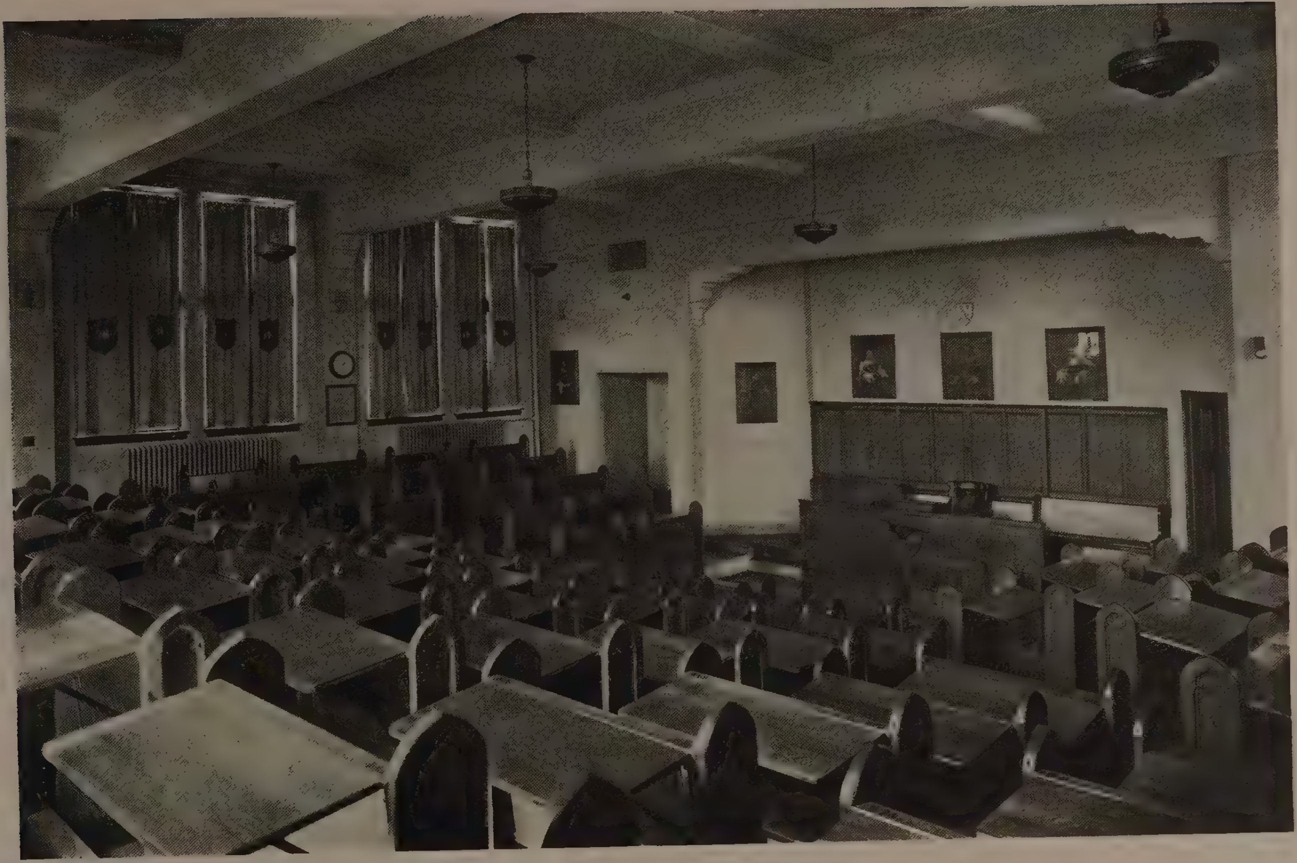


Faculty room



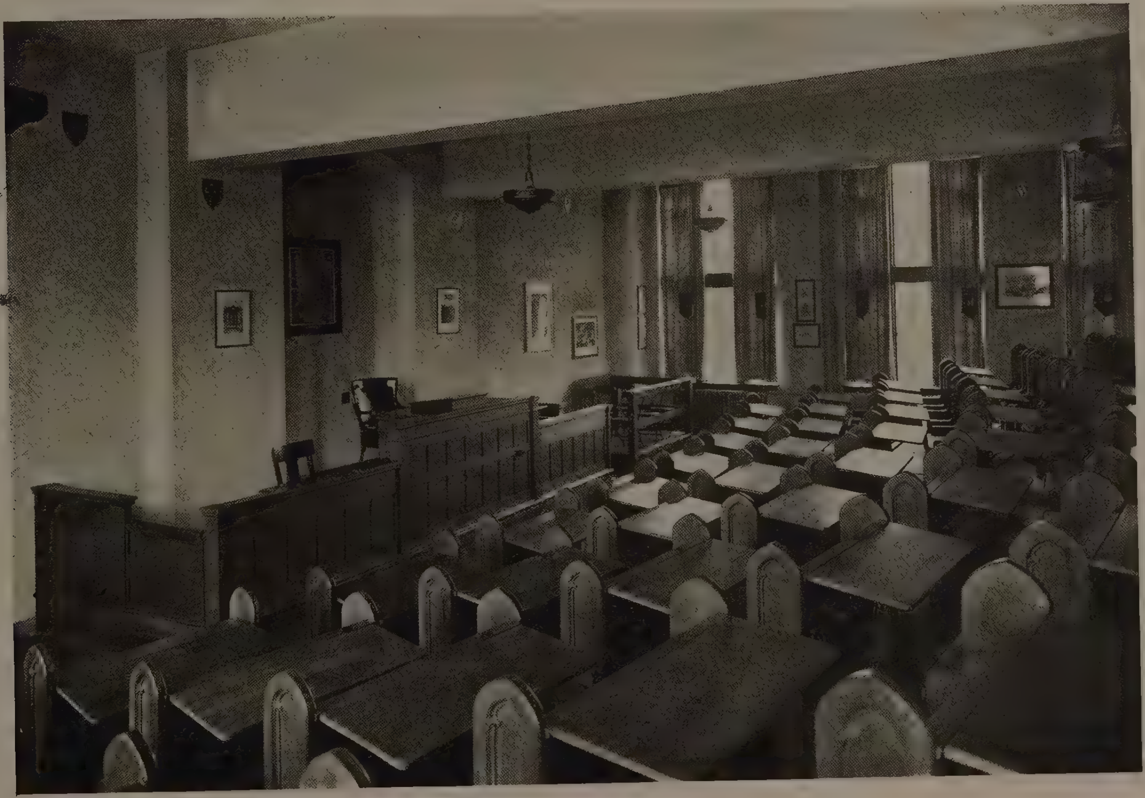
Lowden Hall

Levy Mayer School of Law

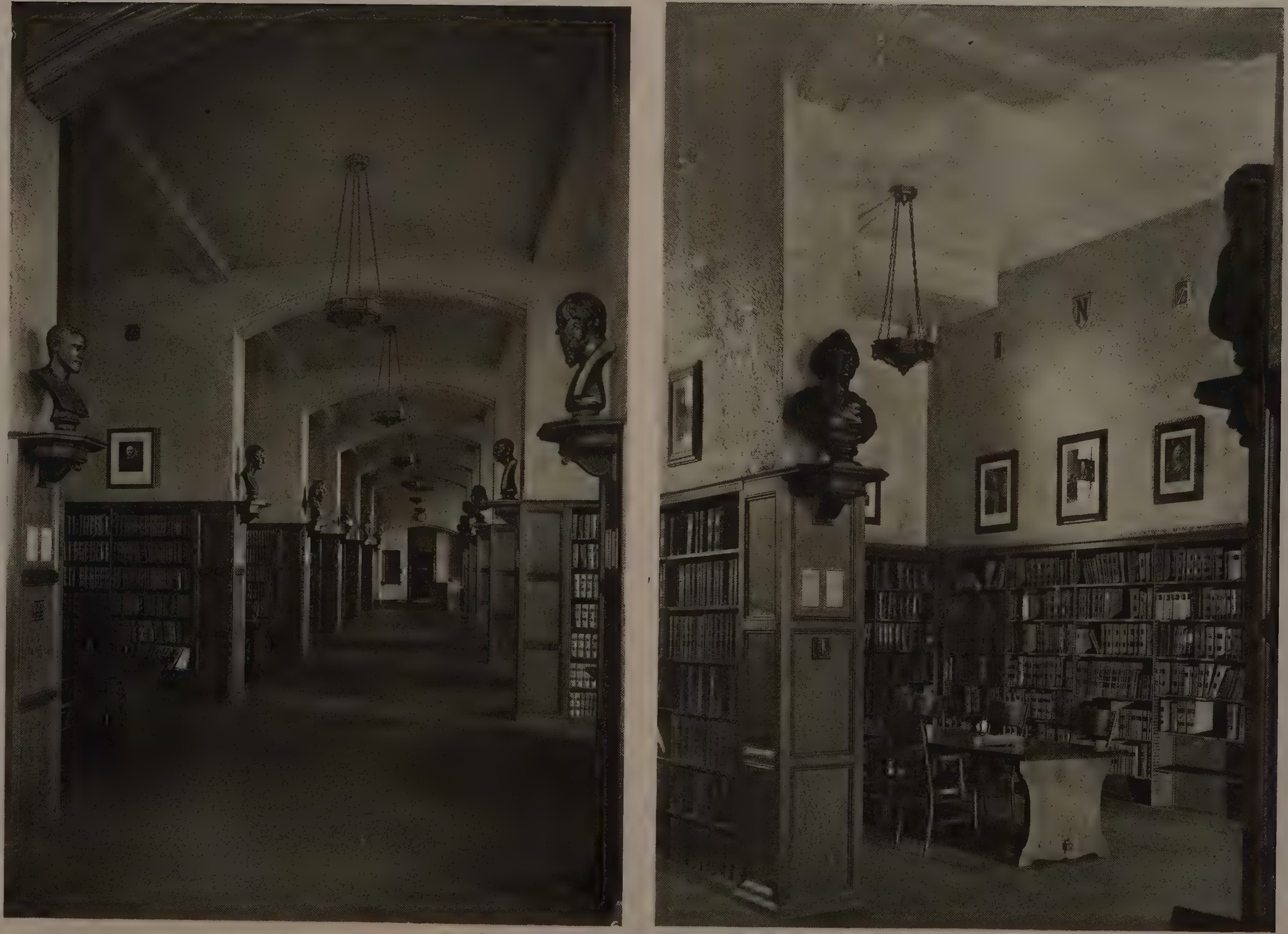


Booth Hall

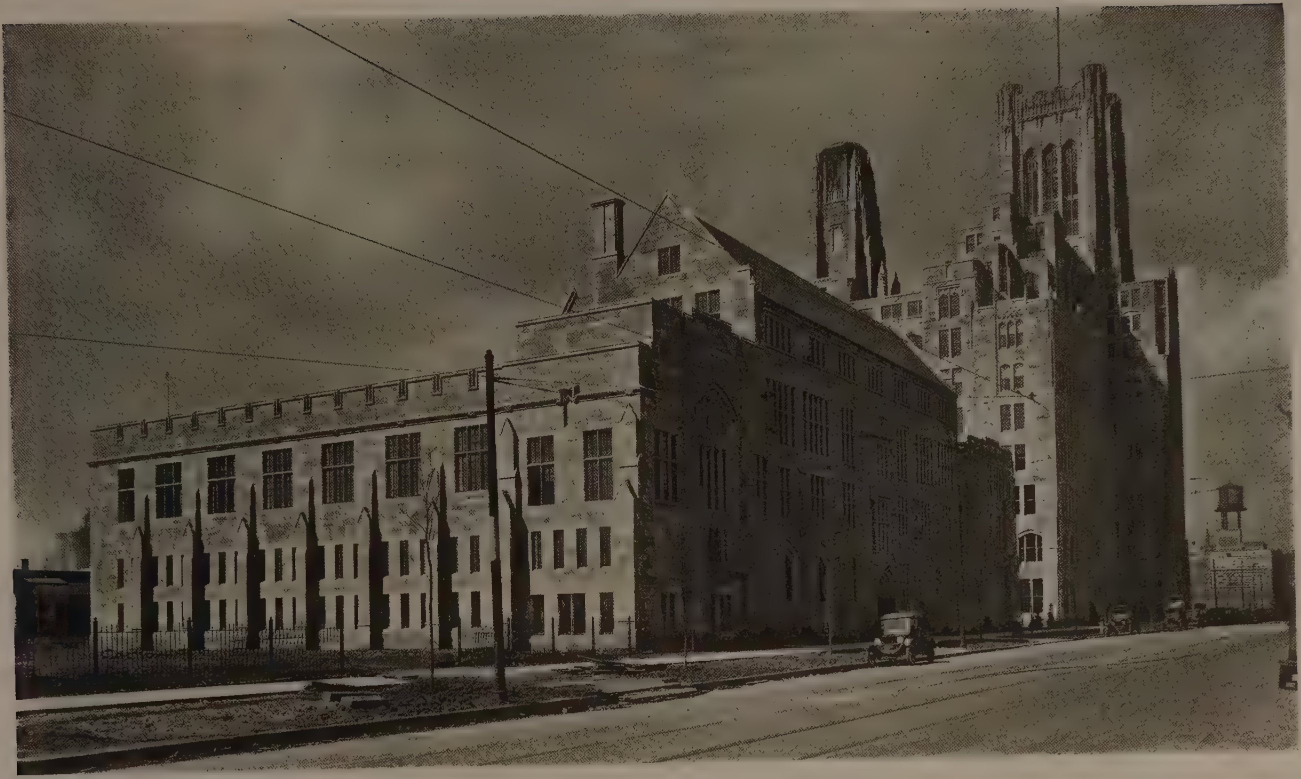
Court room, third floor



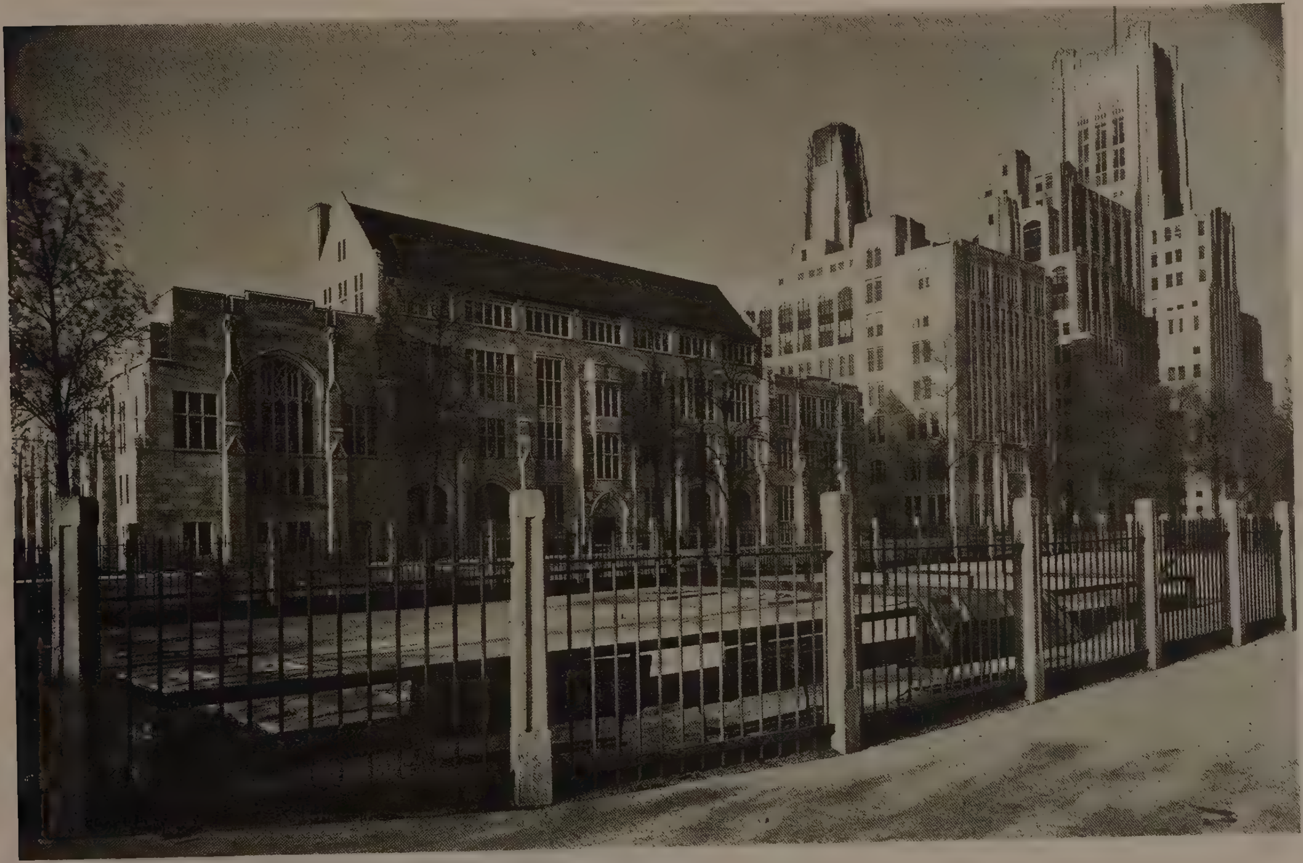
Levy Mayer School of Law



GARY LIBRARY OF LAW—Second floor



Campus Group from northeast, with Gary Library of Law in foreground



McKinlock campus buildings from the north, looking west

ANNOUNCEMENTS

In addition to the following items there will be found on pages 29 and 31 of the front advertising section much news of interest to the profession.

William H. English announces the removal of his office from 120 Broadway to 331 Madison Ave., New York City.

Simpson & Rolston, Inc., architects and engineers, announce the removal of their offices from the Essex Building to their own building at 45 Walnut St., Newark, N. J.

Howard Leland Smith, architect, has removed his office from 19 West 44th St. to the Pershing Square Building, Park Ave. and 42d St., New York City.

Voorhees, Gmelin & Walker, architects, announce the removal of their offices to 101 Park Ave., New York City.

Louis K. Comstock announces the removal of his New York office from 21 East 40th St. to 16 East 52d St.

Clarence L. Harding, architect, announces the removal of his offices to the Insurance Building, 907 Fifteenth St., Washington, D. C.

H. Clyde Miller, architect, announces the removal of his office to 300 West Adams St., Chicago, Ills.

Roland Schultheis, landscape architect, has removed his office to 174 Beech Ave., Flushing, N. Y.

Max Lowell Cable and Alexander H. Spitz have combined their practices under the firm name of Cable & Spitz, architects, with offices in the Consumers' Building, 220 South State St., Chicago, Ills.

Hacker & Hacker, architects, announce the removal of their offices to the Fort Lee Trust Co. Building, Main St. and Lemoine Ave., Fort Lee, N. J.

Granville W. Dexter, architect, announces the removal of his office to the Fort Lee Trust Co. Building, Main St. and Lemoine Ave., Fort Lee, N. J.

Charles H. Higgins, architect, has removed his office from 19 West 44th St. to 101 Park Avenue, New York City.

Edward Stotz, architect, has removed his office from the Monongahela National Bank Building to the Bessemer Building, Sixth St. and Duquesne Way, Pittsburgh, Pa.

BOOK REVIEWS

SKETCHING FROM NATURE. By F. J. Glass. 176 pages, 5½ by 8½ inches. Many illustrations from drawings; frontispiece in color. Printed in England. New York: 1926: Charles Scribner's Sons. $3.

A practical treatise on the principles of pictorial composition by the head master of the School of Arts and Crafts, Doncaster. The author's practical suggestions as to materials, media, etc., are particularly helpful. He discusses pencil and wash, charcoal, pen and ink, water-colors, and pastels.

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By M. Jourdain. 258 pages, 8½ by 11 inches. Many illustrations from line drawings and photographs. Printed in England. New York: 1926: Charles Scribner's Sons. $12.

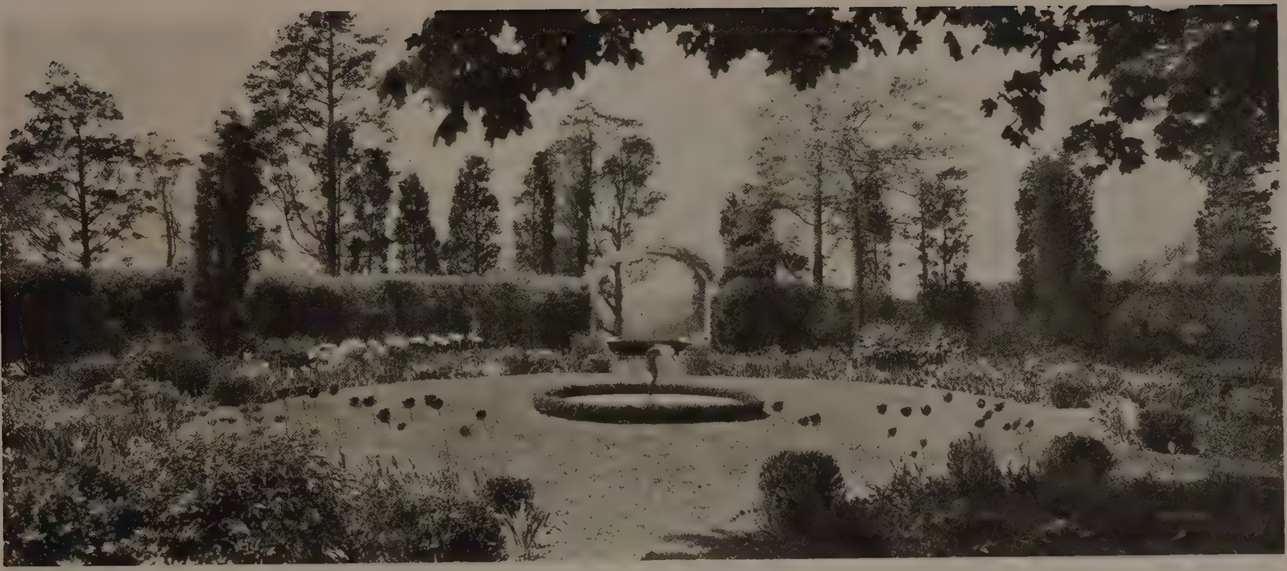
England's plasterwork of the early and late Renaissance was a distinctively national style and a notable addition to the world's store of creative art. Miss Jourdain, who is the author of "Decoration and Furniture in England of the Early Renaissance and the Late XVIIIth Century," has brought together a magnificent series of illustrations from Mr. George P. Bankart's collection and elsewhere, picturing in splendid reproductions the plaster ceilings of the early Renaissance, the Wren period, the Palladian school, with its variant of Rococo, and finally the classic revival of Robert Adam. This work is being slowly but surely swept away, and it is unlikely that the present volume will ever be displaced by one of greater adequacy.

SHIP MODEL MAKING. Vol. II. "The American Clipper Ship." By E. Armitage McCann, Master Mariner. 150 pages, 5¾ by 9 inches. Eighty-six illustrations from line diagrams and photographs; frontispiece in color. New York: The Norman W. Henley Publishing Co. $2.50.

Complete detailed instructions, with two large plans, for building a 20-inch model of the *Sovereign of the Seas*.

PRACTICAL STRUCTURAL DESIGN IN TIMBER, STEEL, AND CONCRETE. By Ernest McCullough, C.E., PhD., Consulting Engineer. Third edition, revised and enlarged. 416 pages, 5¾ by 8¾ inches. Illustrated with 224 diagrams. New York: 1926: Scientific Book Corporation. $4.

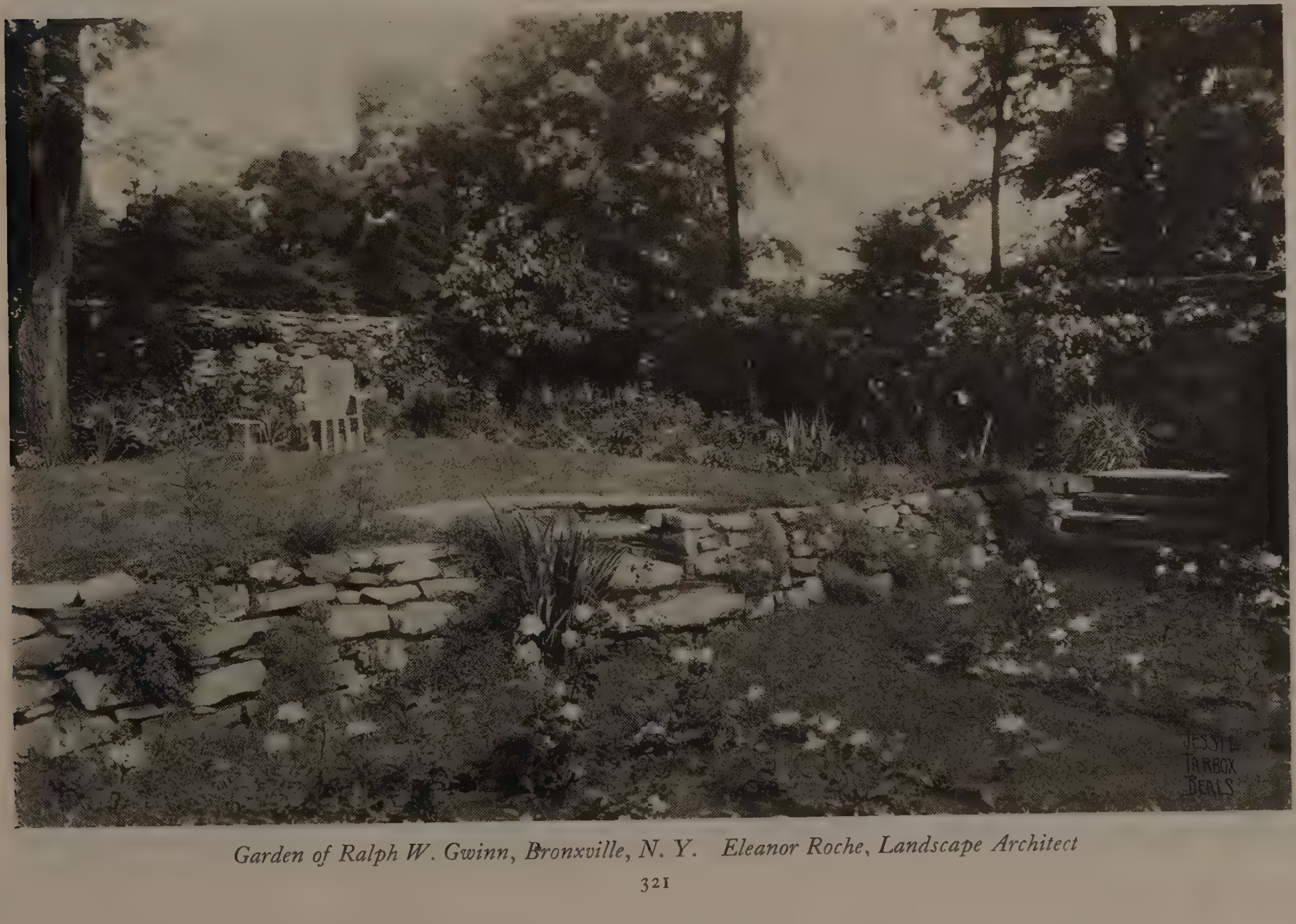
A new edition of a text and reference work first published in 1917, designed for the use of engineers, architects, builders, draftsmen, and technical schools. It is especially adapted to the needs of self-tutored men.



Circular garden, Rolling Hill Farm of H. I. Nicholas, East Norwich, Long Island. Clarence Fowler, Landscape Architect

Landscape Gardening

A PICTORIAL REVIEW OF THE FOURTH EXHIBITION OF GARDEN PHOTOGRAPHS ILLUSTRATING THE WORK OF MEMBERS OF THE NEW YORK CHAPTER, AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, HELD IN THE ARDEN GALLERIES, MARCH AND APRIL, 1927



Garden of Ralph W. Gwinn, Bronxville, N. Y. Eleanor Roche, Landscape Architect

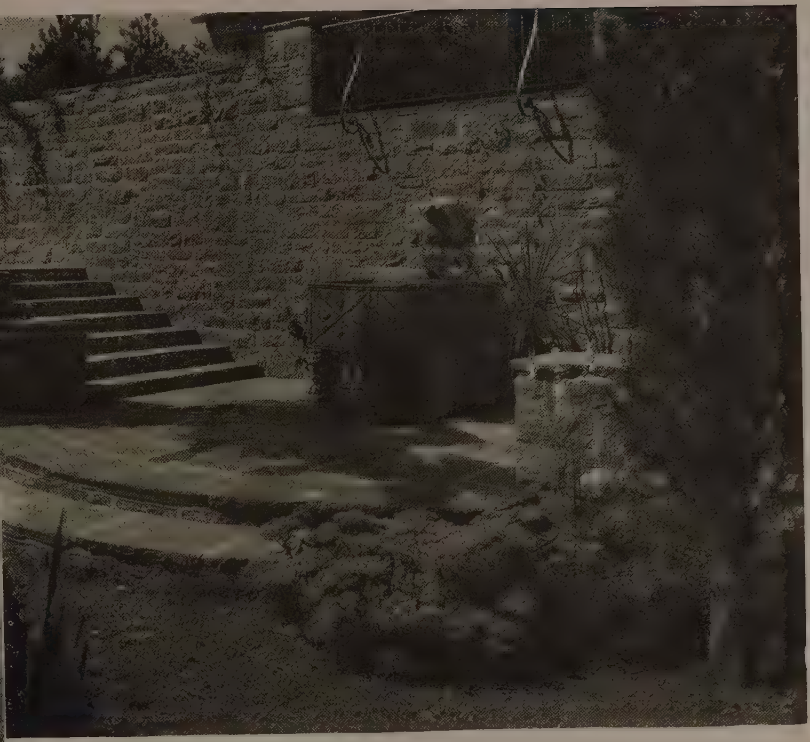
Garden of Mrs. Childs Draper (present owner, Mrs. Samuel Bell), Stamford, Conn. Ruth Dean, Landscape Architect

© BY AMEMYA

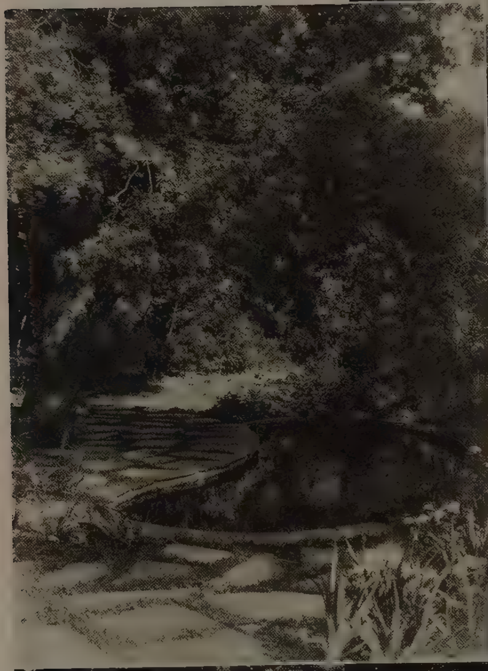
Garden formerly belonging to Mr. and Mrs. Edward F. Sprague, Flushing, Long Island. Marian Coffin, Landscape Architect

Swimming-pool on estate of Victor Emanuel, Manhasset, Long Island. A. F. Brinkerhoff, Landscape Architect

Garden approach. Noel Chamberlin, Landscape Architect; Foster & Vassar, Architects

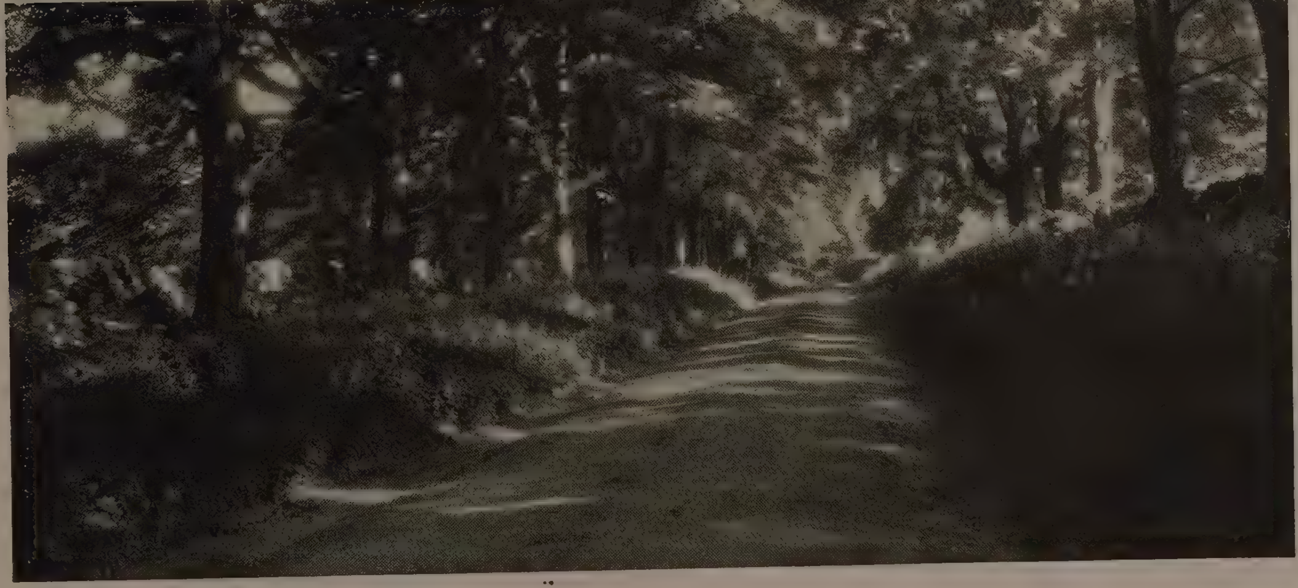


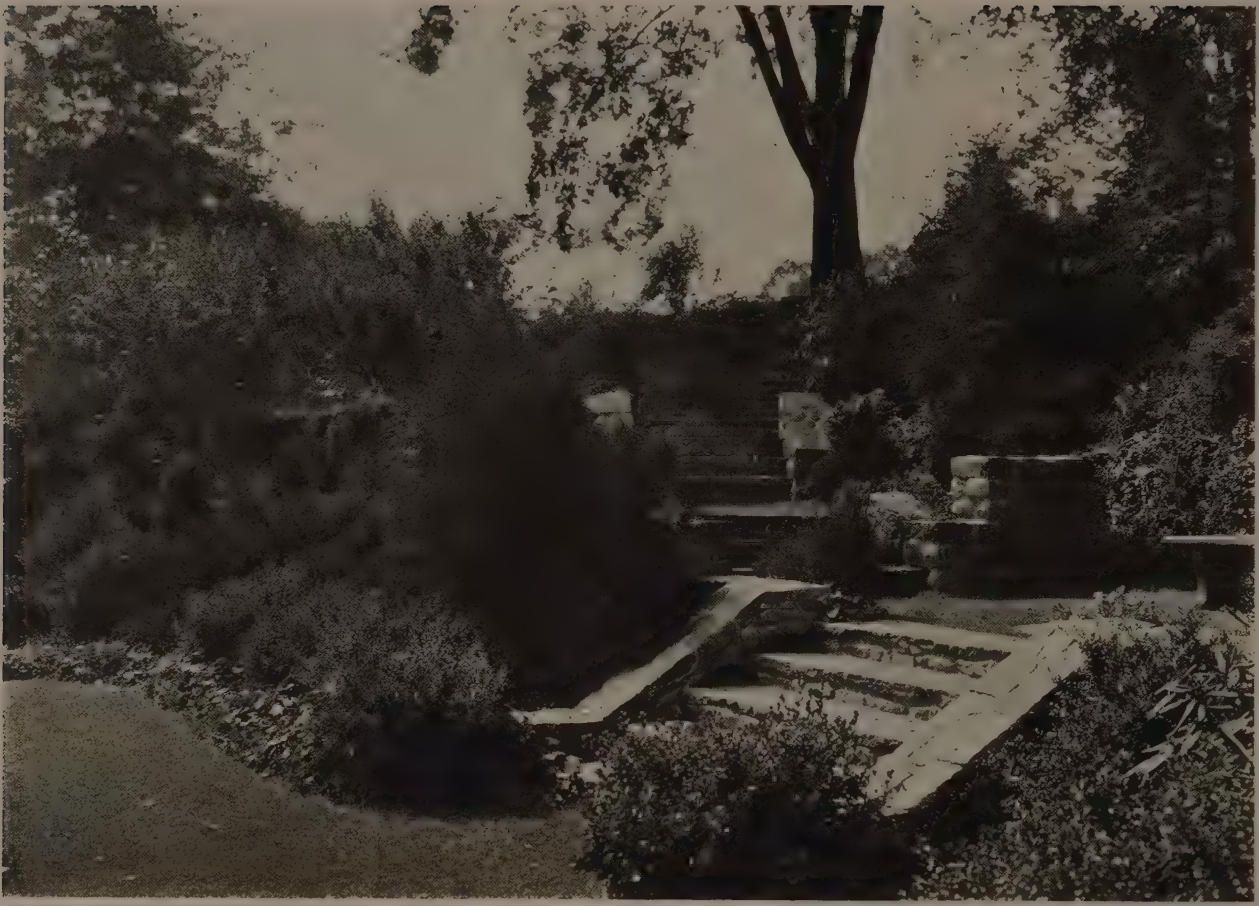
© BY AMEMYA



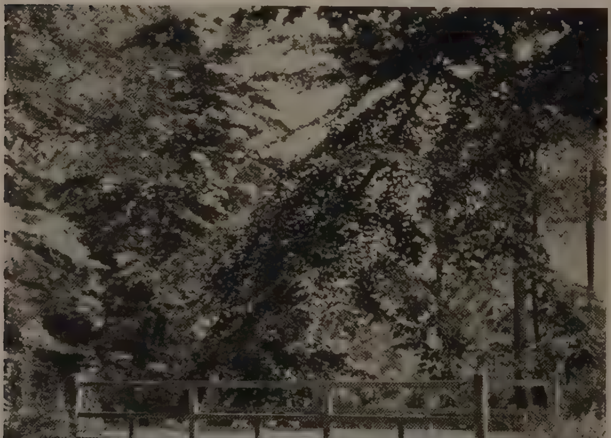
Pool in Garden of Mr. Jackson Dykman, Glen Cove, Long Island. Eleanor Roche, Landscape Architect

Entrance lane, estate of Mr. and Mrs. Gordon Knox Bell, Katonah, N. Y. Marian Coffin, Landscape Architect



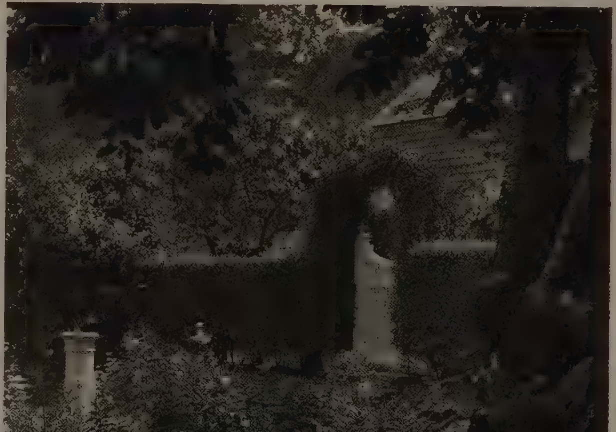


Steps in a hillside garden at "The Clearing," the home of Mrs. R. E. Reaves, Summit, N. J. Carl F. Pilat, Landscape Architect



Bridge over a brook at "Millbrook," Greenwich, Conn.
Armand R. Tibbitts, Landscape Architect

© BY AMEMYA



Garden of Mr. Charles C. Foster, Woodlawn, N. Y.
Ruth Dean, Landscape Architect

EDITORIAL COMMENT

BUILDING MARCHES ON

THE last clouds of doubt and apprehension regarding the continuance of prosperity, at least in so far as building activity is concerned, are swept away by the reports for April construction. The total volume reached an amount that was 6 per cent above the record for the corresponding month last year. And although the present year started somewhat slowly, the total of new construction cost for the first four months is recorded as over two billion dollars, which is 1½ per cent below the same period in 1926 and 19 per cent ahead of the first four months of 1925. It is interesting to note that of this total, 44 per cent is for residential buildings, 19 per cent for public works and utilities, 13 per cent for commercial buildings, 7 per cent for industrial buildings, 6 per cent for educational buildings. Two billions represents a considerable amount of building, yet this country spent twice that amount last year for new automobiles. Uncle Sam is a free spender when he has it—and he seems usually to have it.

FOR THE HALL OF FAME

IN the Hall of Fame on University Heights, New York City, there are now some sixty-five American immortals. Among them there is not an architect. The painters are represented by Gilbert Charles Stuart, the sculptors by Augustus Saint-Gaudens. Literature, the law, statesmanship, invention, education, pioneering, the army, the navy, engineering, and the pulpit—all these are well represented, but the mother of all the arts has no son in the Hall of Fame. Considering the prevailing lack of appreciation on the part of the American people generally for architecture and for those who practise it, this fact is not surprising. Indeed, the surprising thing would be to find two or three among the one hundred representative American citizens comprising the college of electors who could mention the name of any architect who had been dead twenty-five years. No name more closely connected with our own day can be considered under the rules, which of course is a wise provision in the interests of historical perspective.

Although, theoretically, the nomination and election of personages is a matter of public opinion, nevertheless it is a fact that names famous in some particular activity of life other than the limelight-illumined one of general statesmanship are proposed and favorably voted upon through the concerted efforts of special organizations. Edwin Booth was elected to the Hall of Fame largely through the instrumentality of one or two of the actors' organizations; Alice Freeman Palmer, through the women's educational bodies; and so on. The public certainly will not of its own accord select a name that does not have the backing of men and organizations in the candidate's own particular field. It behooves the architects, therefore, if they have a real desire to see one of their number so honored, to agree upon an outstanding name and throw the full weight of their influence into his election. Not until 1930 will the quinquennial election again occur, but it is by no means too early for the matter to be discussed and an effective campaign organized. In our own opinion such an effort should be made, and we can think of no personage better qualified for such recognition than Charles Bulfinch, architect and statesman.

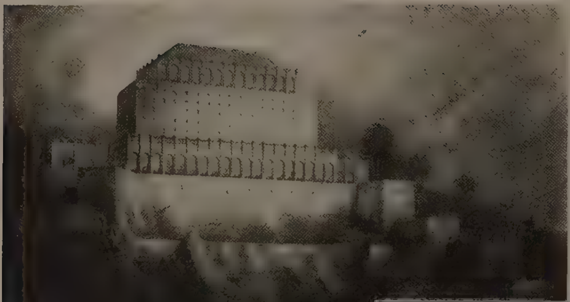
ARCHITECT FOR A STATE

IN New York State the Department of Architecture has occupied much the same relation to other departments as does the Attorney-General's Office or the Department of Law. The service it has rendered was a personal professional service, rendered to all departments of the State to which appropriations for buildings were allotted. Under the new reorganization, made into law by the 1926 legislature, the Department of Architecture was made a division of the Department of Public Works. In a word, the state architect is now placed under the jurisdiction of one of his clients. Governor Smith, realizing too late the inconsistency of this arrangement, did his best to undo it by making the state architect, alone among the division heads, a member of his cabinet. It is to be hoped that another legislature will soon restore to this arm of the State the independent standing necessary for its functioning upon an undisturbed professional plane.

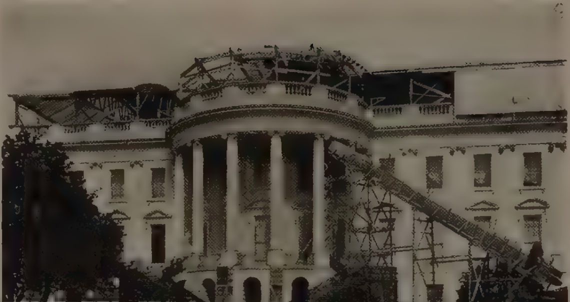
POLYCHROMY

THE carefully studied effort to break the Renaissance tradition of monochrome architecture in a polychrome treatment of the Philadelphia Museum of Art is being watched with great interest. The large-scale models of cornice and pediments shown in the recent New York Exposition aroused some feelings of consternation among the more conservative observers. Indoors the colors of the terra-cotta work seemed startlingly vivid. In the few color reproductions that have been printed the colors seem equally daring. Prepared in advance by these previews, one visits the actual building with considerable trepidation, expecting to receive, almost as a blow, the full shock of the Greek polychrome design. The experience of at least one observer was most unexpected. It might have been anticipated, but by us at least was not foreseen, that in the powerful light of outdoors, on a building so large in scale, the color does not count at all from a few hundred yards' distance. As one approaches, various of the colors are revealed in turn to the expectant and sharp-eyed observer, but the colors do not become in the least obtrusive, even close at hand. There may be good reason to fear polychromy in architecture, but not when the work is in hands as skilful as those of the group handling the Philadelphia Museum.

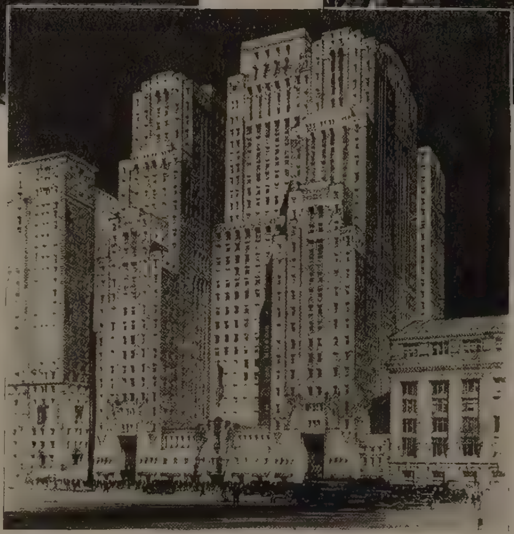
Architectural News in Photographs



Hugh Ferriss's sketch for the Pacific Edgewater Club, on the cliffs near San Francisco. Miller & Pfleuger, Architects



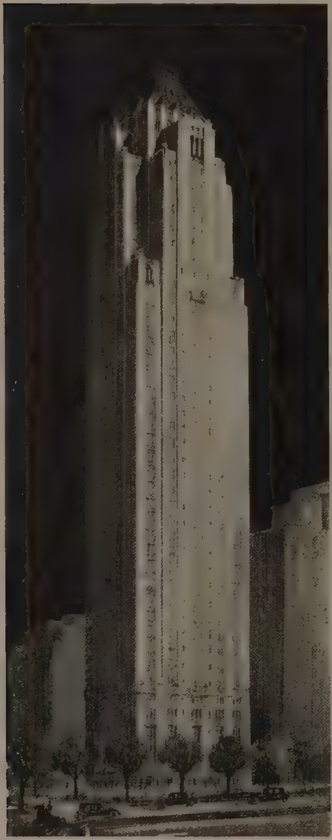
The White House is undergoing one of its periodical upheavals this summer, to be reroofed



New York City's new Graybar Building, spanning the Grand Central tracks at Lexington Avenue, 43d and 44th Streets

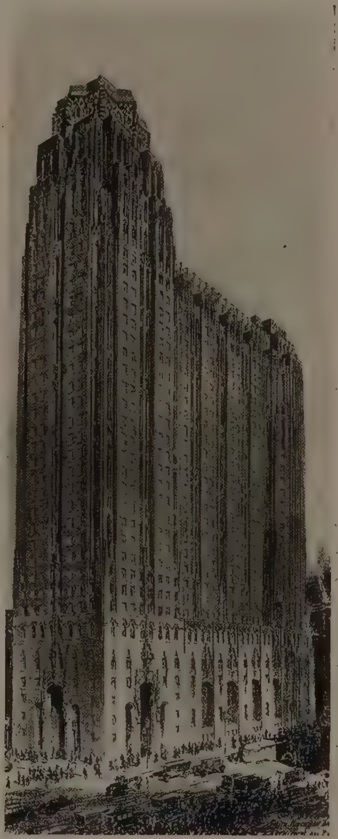
Said to be the largest office building in the world in rentable area. Sloan & Robertson were the architects

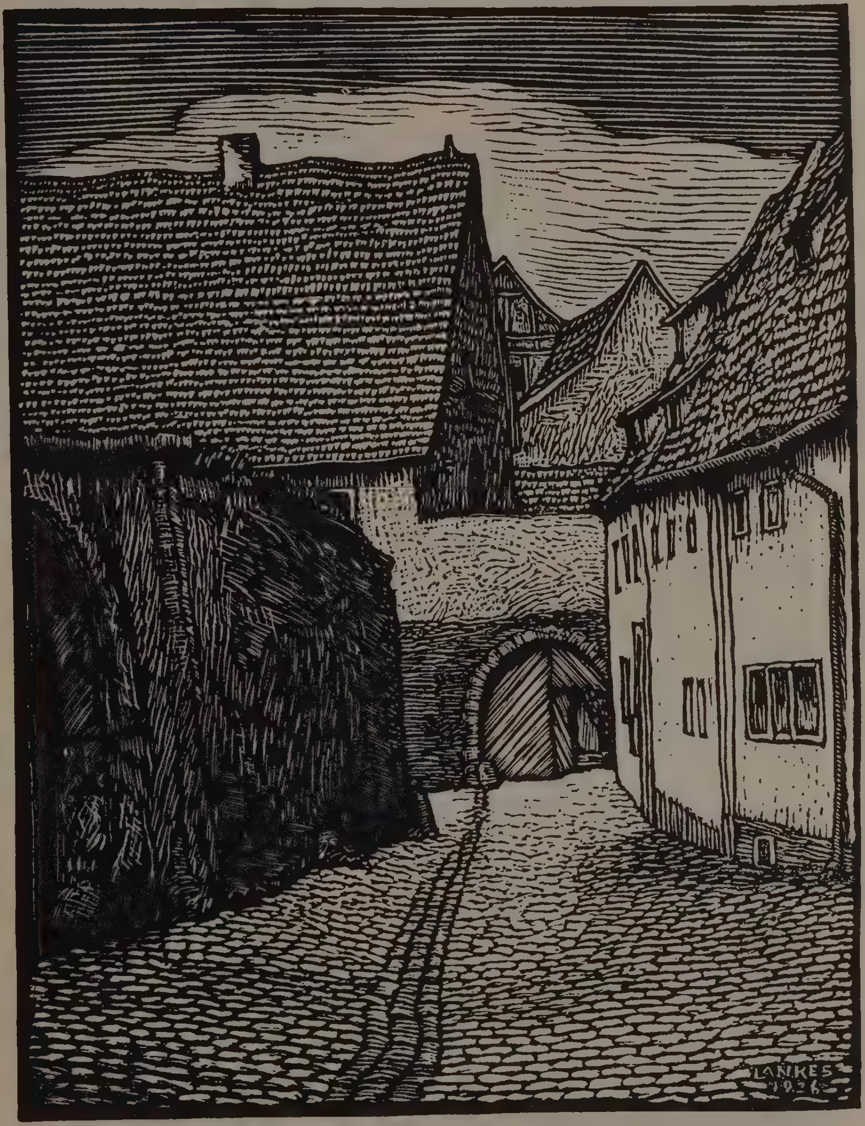
A proposed apartment tower for Chicago, on the northwest corner of Lake Shore Drive and Delaware Place, to be built for Robert Hall McCormick by Holabird & Roche, Architects



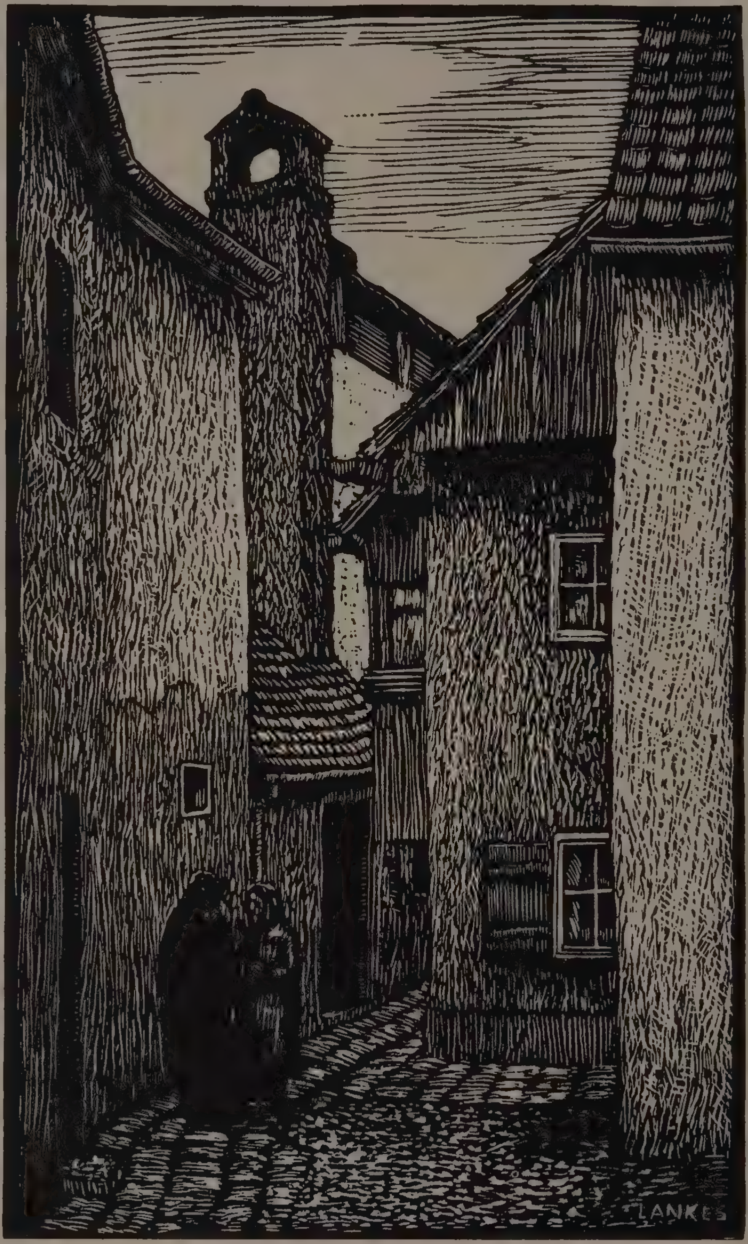
A chance snapshot by W. Ericson showing the burning of the Shakespeare Theatre, Stratford-on-Avon

Detroit's latest entry for the skyscraper stakes—the Union Trust Company's Building. Smith, Hinchman & Grylls and Donaldson & Meier, Architects

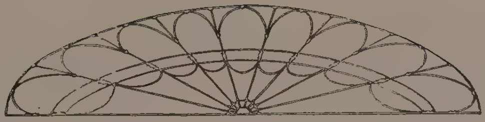




Klosterhoff, Rothenburg A Woodcut by Julius J. Lankes



Two Gossips in Munich A Woodcut by Julius J. Lankes



ARCHITECTURE'S COMPETITIONS

GENERAL CONDITIONS

The Jury of Awards: H. Van Buren Magonigle, President, New York Chapter, A. I. A. Edmund S. Campbell, Dean, Beaux-Arts Institute of Design. Henry H. Saylor, Editor of ARCHITECTURE.

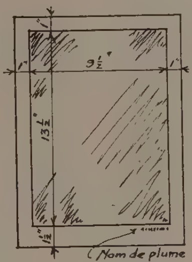
Compensation to Competitors: ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed	First	$150.00
" " "	Second	75.00
" " "	Third	30.00 in books*
" " "	Fourth	20.00 in books*
" " "	Fifth	10.00 in books*

* These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the monthly competitions, ARCHITECTURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

Eligibility: Architects and draftsmen are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.



Requirements: One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. ——, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.

Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.

Programmes for Competitions IV, V, and VI

Competition IV. Closing July 1, 1927, at noon.

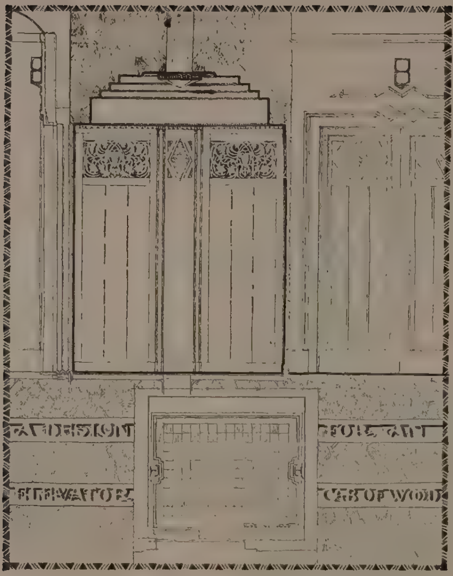
Subject: Wrought-iron hardware for the fitting and embellishment of a Dutch door for a house in the Dutch style of northern New Jersey. Door is 3 feet by 7 feet by 1¾ inches, without glass openings. Show exterior and interior elevations, plan and section, at ¾-inch scale; with important elements detailed at larger scale.

Competition V. Closing August 1, 1927, at noon.

Subject: A leaded-glass window in the library of an American gentleman. The design to have a geometrical-pattern field. Window is 4 feet 6 inches by 7 feet, inside jamb size, vertically divided into two leaves, opening out. Show elevation and section at 1½-inch scale.

Competition VI. Closing September 1, 1927, at noon.

Subject: Flanking an entrance portico of simple Georgian type, it is required to design trellises of wood, either secured vertically between the outer posts and pilasters or leaning against the entablature from the ground. Floor of portico 7 inches above grade; outer posts, 7 inches square, 8 feet 6 inches high; width of front, c. to c., 7 feet 4 inches; projection, wall to centre of posts, 3 feet 8 inches. Show half front elevation, side elevation, and plan, at ¾-inch scale, with perspective.

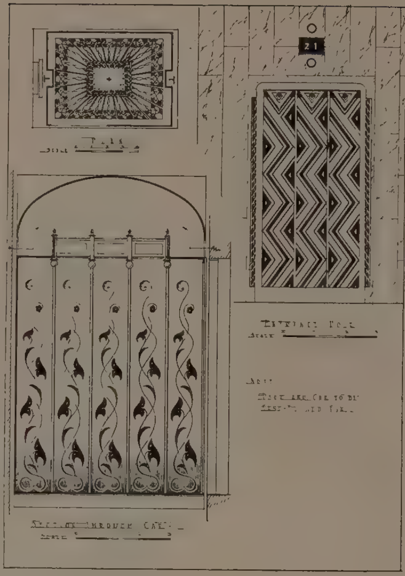


ARCHITECTURE'S Competition II

Report of the Judges

Design awarded first prize; by Miss Jean Brand, Chicago, Ills.

Design awarded second prize; by Walter J. Campbell, Danbury, Conn.

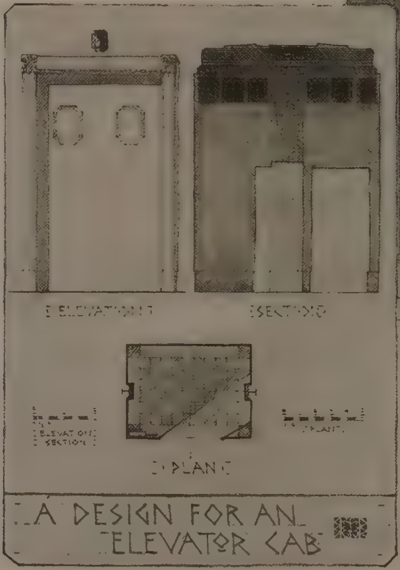


COMPETITION II called for "An elevator-car of wood with its typical-floor entrance-doors in a commercial building designed on very free modernistic lines."

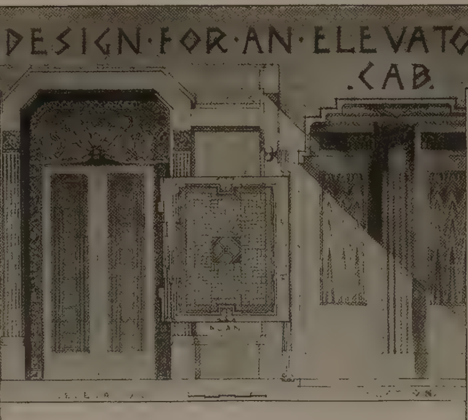
The designs submitted were disappointing—so much so that the judges unanimously recommended that no awards be made this month. It is evident that this particular problem did not enlist the efforts of designers having knowledge and experience sufficient to solve it to the judges' satisfaction.

ARCHITECTURE'S disappointment in this verdict is as great, probably, as that of the unsuccessful competitors. Nevertheless it was felt that a definite programme had been announced, a problem set, and many had spent their time and thought upon its solution. It seemed, therefore, that the magazine had accepted what is at least a moral responsibility to make the awards as announced. The judges, therefore, were asked to reconsider their decision and to select the five entries most deserving of the awards. They did so, with the results as set forth under the respective illustrations herewith.

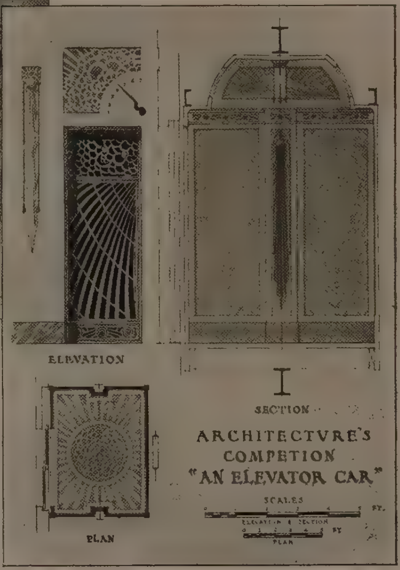
The elevator-car problem presented, it is true, certain difficulties that the less-experienced designer undoubtedly found puzzling. The competitions to follow, in so far as they have been announced on page 329, however, are simple enough to present no such technical difficulties. The judges hope, therefore, that the contestants will bring to each of them a sincere and earnest effort in the matter of design.



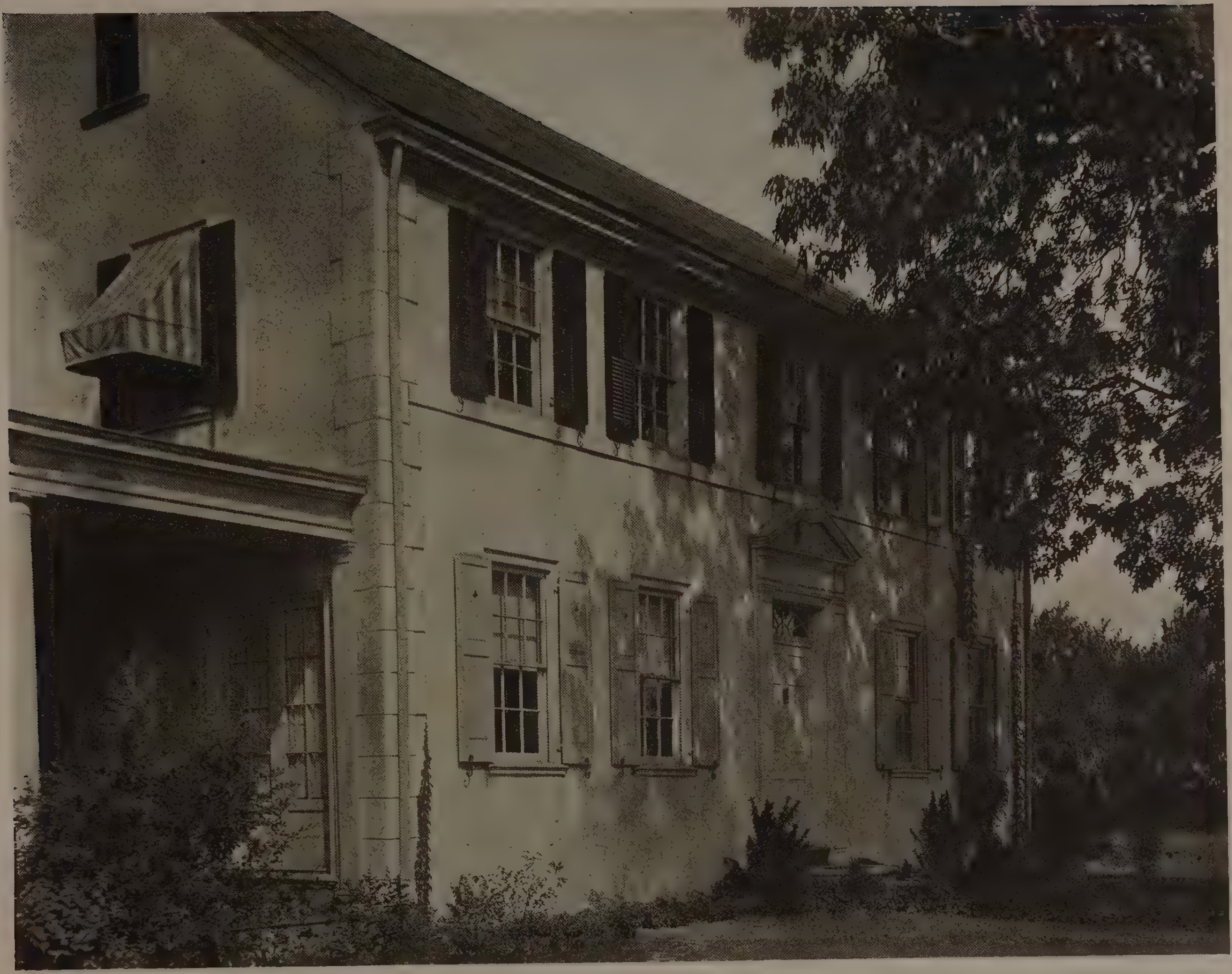
Design awarded fourth prize; by E. D. Stevens, Jacksonville, Fla.



Design awarded fifth prize; by Louis J. Blume, Chicago, Ills.



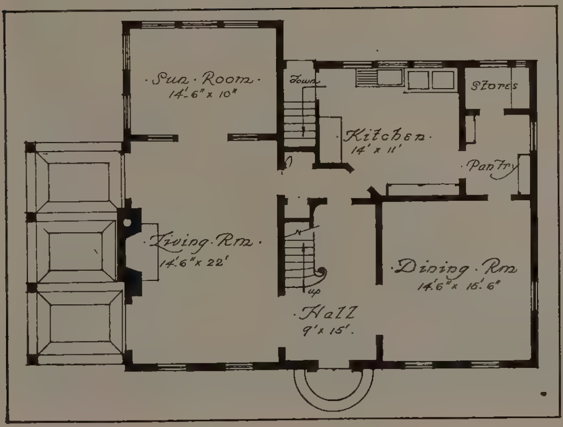
Design awarded third prize; by Peter J. Weich, Chicago, Ills.



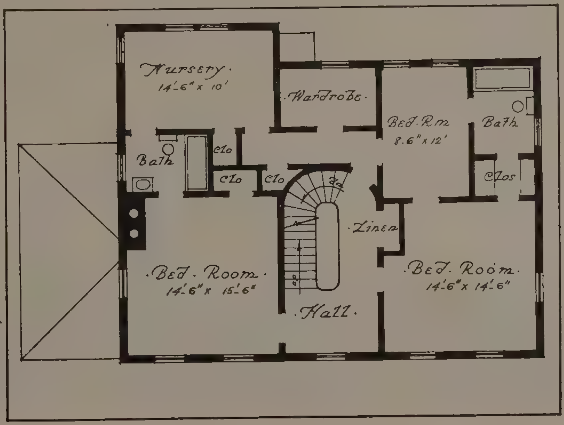
House of Thomas J. Ackiss
Norfolk, Va.

EDGAR AND VERNA COOK SALOMONSKY, ARCHITECTS

First-floor plan

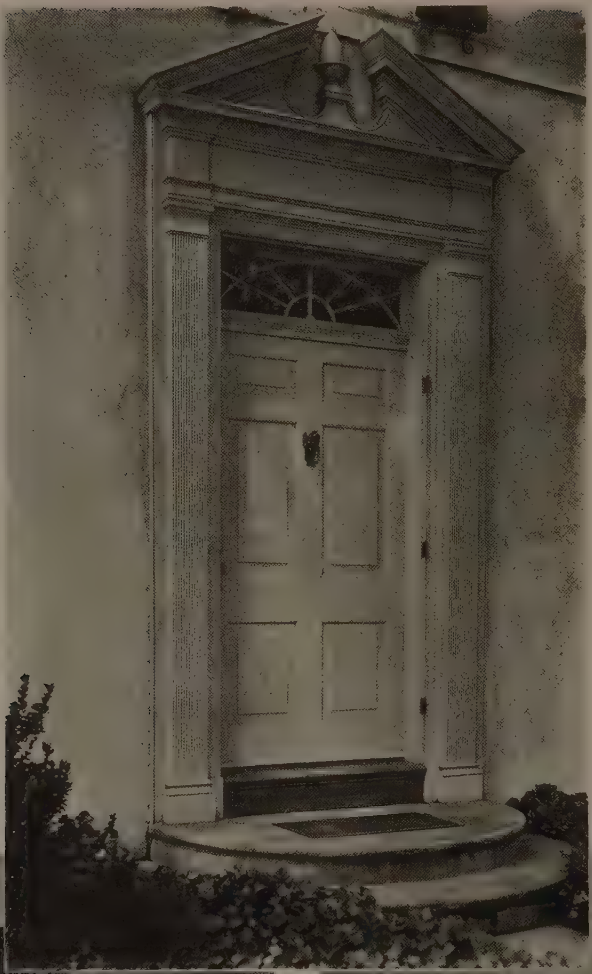


Second-floor plan

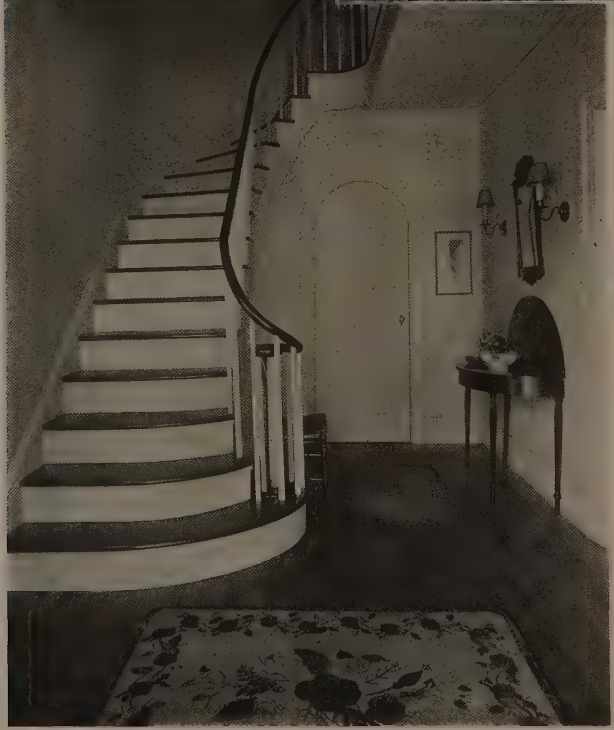


House of
Thomas J. Ackiss,
Norfolk,
Va.

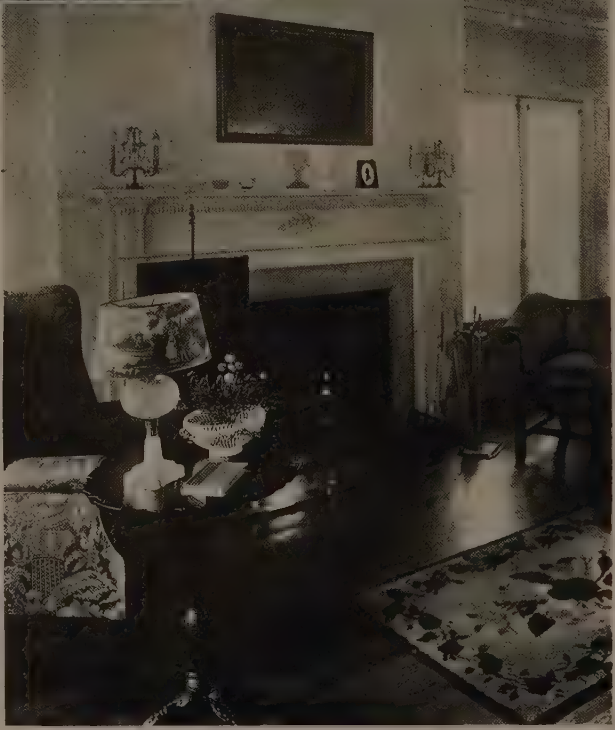
EDGAR AND
VERNA COOK
SALOMONSKY,
ARCHITECTS

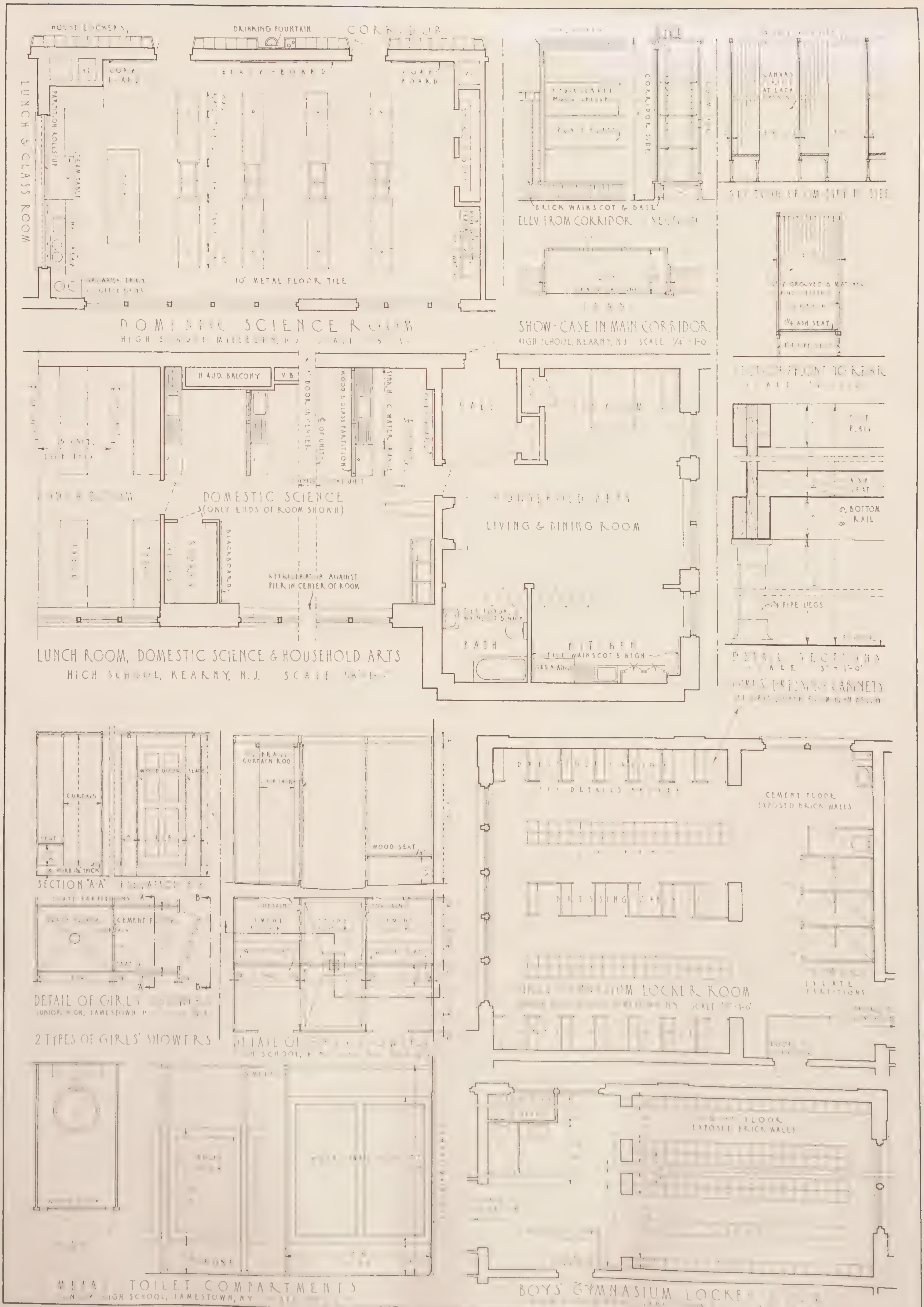


Main stairway
and entrance-hall



Fireplace in the
living-room





School Building Details of Domestic Science and Household Arts, Boys' and Girls' Gymnasium Locker Rooms, Girls' Showers, and Toilet Compartments

Guilbert & Betelle, Architects
Drawn by Gerald K. Geerlings

NOTES

School-Building Details of Domestic Science and Household Arts, Boys' and Girls' Gymnasium Locker-Rooms, Girls' Showers, and Toilet Compartments.
Guilbert & Betelle, Architects.

Domestic Science.—Two types, one an open classroom and the other divided into unit kitchens by wood and glass partitions; in either case sink, table, and range are all at level of latter. Several stationary tubs, with hot and cold water, and one refrigerator provided. Cork board for notices. Lunch room adjoins at end of room for obvious advantages.

Showcase in Corridor.—Provided for display of exhibits, trophies, etc. Fixed plate glass on corridor side; accessible from classroom by wood panelled door.

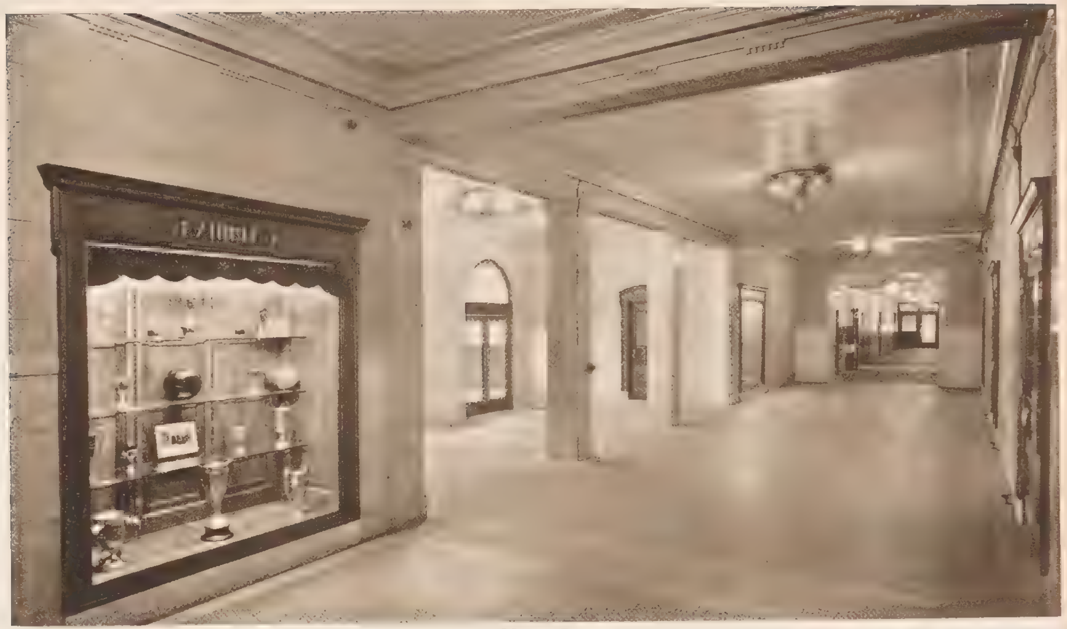
Girls' Locker-Room off Gymnasium.—Dressing-cabinets provided, 3′ square, of 7/16 V-grooved and matched pine ceiling stuff; seat of 1¼″ ash; legs of 1¼″ pipe. Room has cement floor, exposed brick walls (painted), plaster ceiling.

Girls' Showers.—Two types: (*a*) one dressing compartment for each shower; (*b*) two dressing compartments for each shower, grouped in pairs (see detail, over).

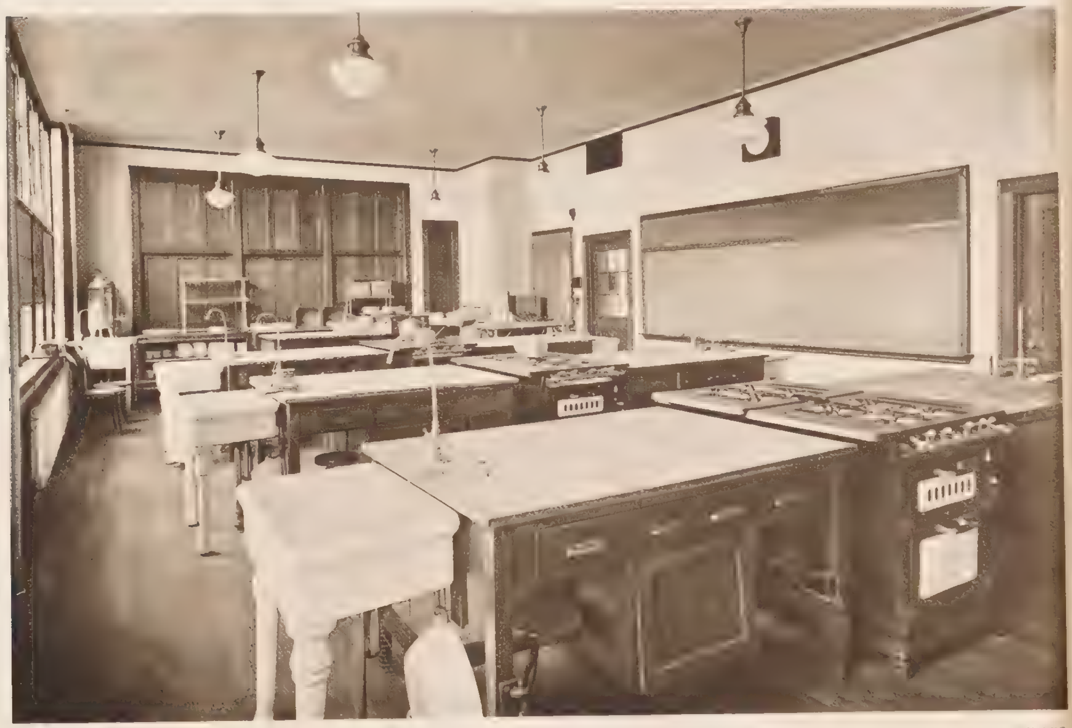
Toilet Compartments.—Sides and doors of metal, 4′ 6″ deep; cement wainscot at wall.

This is the eighth in a series of measured drawings by Mr. Geerlings, of which the subjects chosen are among those occurring in modern practice. The intention has been to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

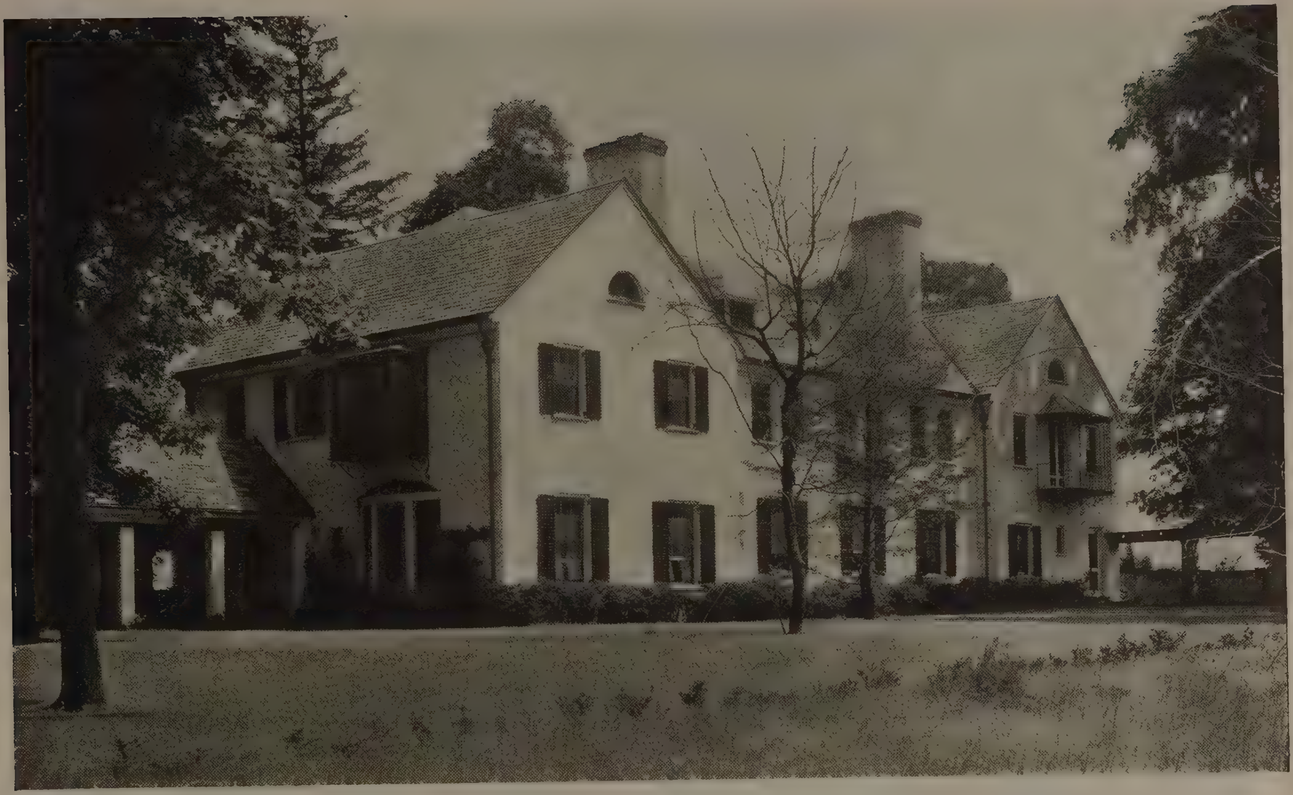
Subjects that have already appeared are: A Shop-Front Show-Window (Starrett & Van Vleck, Architects), November, 1926; Interior Details of a Fifth Avenue Shop (Starrett & Van Vleck, Architects), December, 1926; Teller's Cage and Bank Screen (York & Sawyer, Architects), January, 1927; Apartment-House Details (McKim, Mead & White, and James C. Mackenzie, Jr., Architects), February, 1927; Hotel Office Details (Geo. B. Post & Sons, Architects), March, 1927; Cigar-Stand, Hotel Roosevelt, New York (Geo. B. Post & Sons, Architects), April, 1927; School-Building Details of Classrooms, Kindergartens, and Lockers (Guilbert & Betelle, Architects), May, 1927. The next drawing will cover some further details of school construction from the work of Guilbert & Betelle, Architects. Suggestions as to further subjects desired are welcomed.

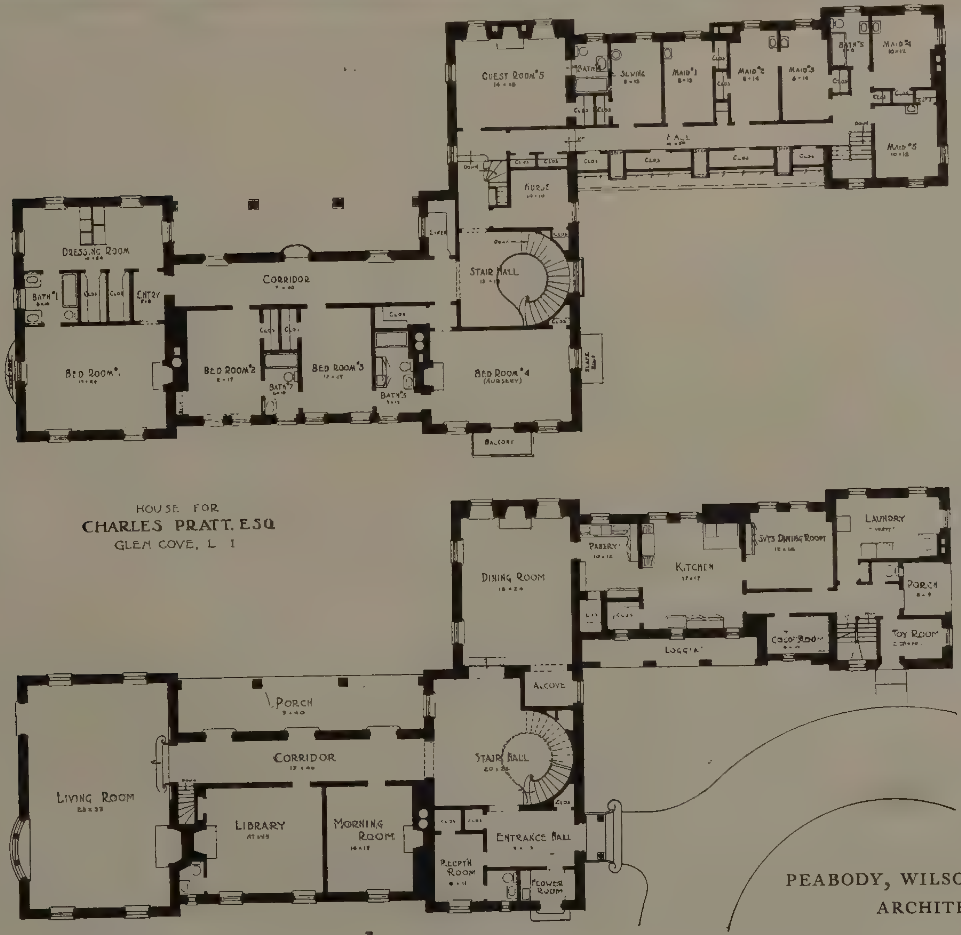


Corridor and Trophy Case, Asbury Park (N. J.) High School ERNEST A. AREND, ARCHITECT
GUILBERT & BETELLE, CONSULTING ARCHITECTS



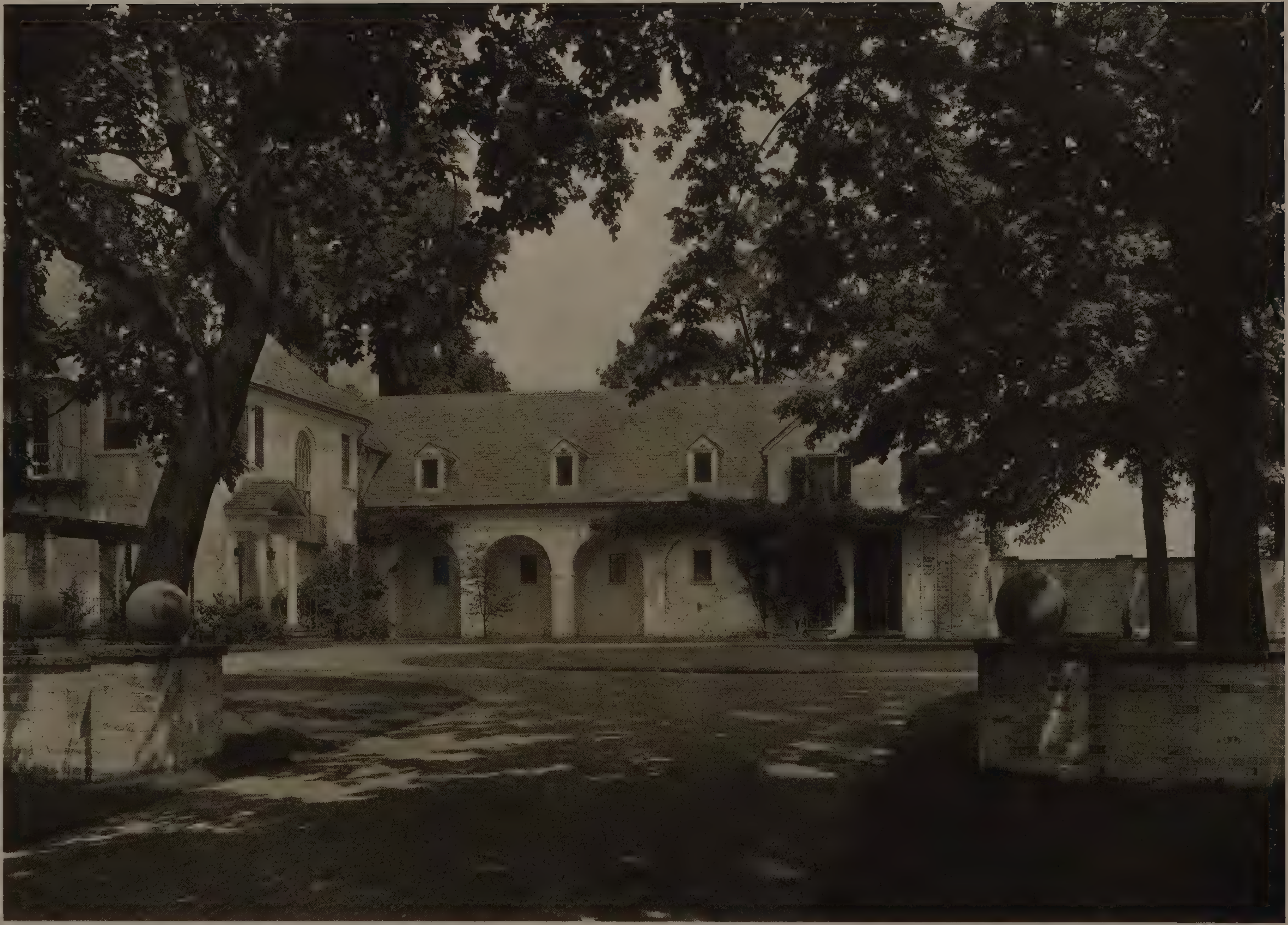
Domestic Science Room, Milburn (N. J.) High School (see drawing) GUILBERT & BETELLE, ARCHITECTS





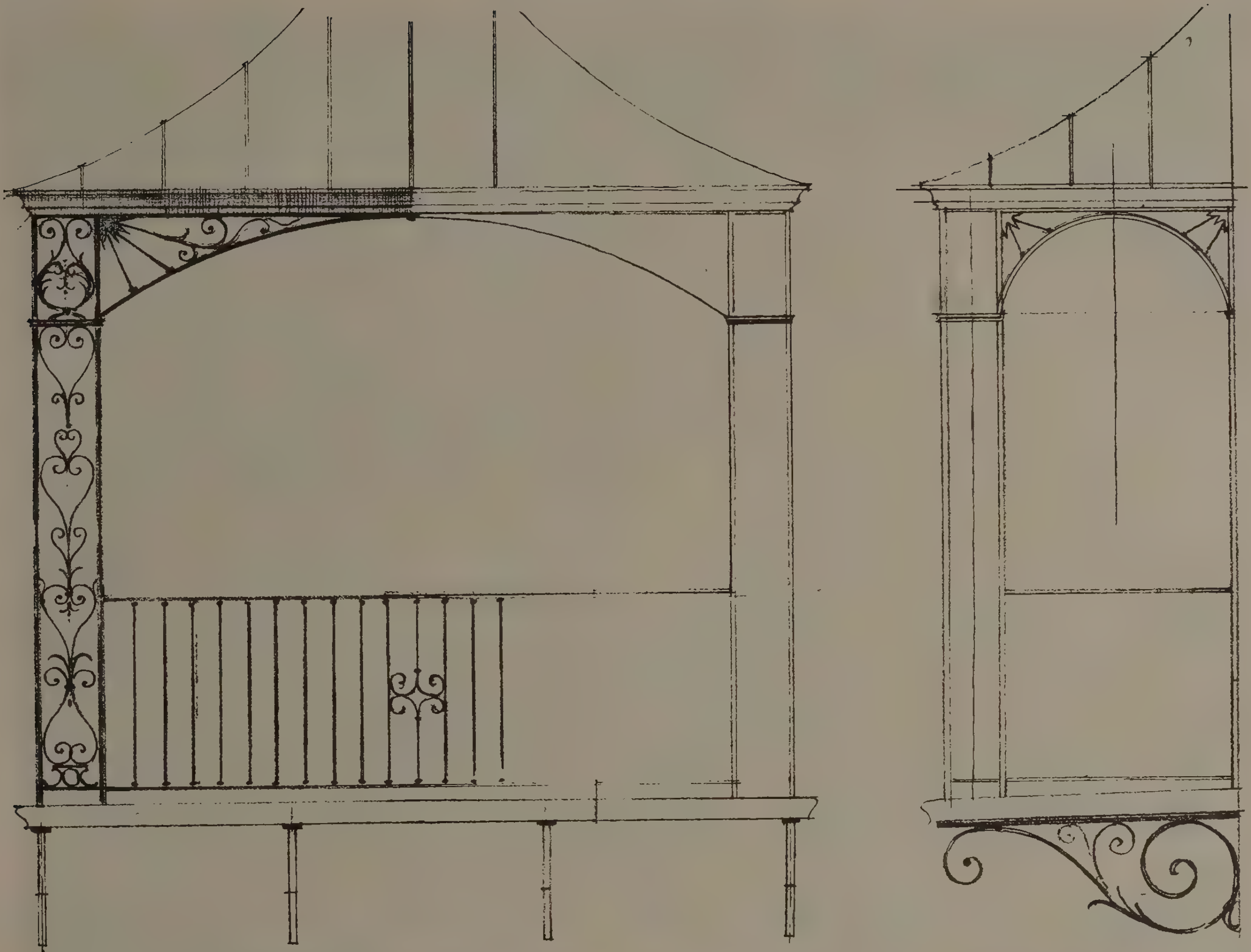
House of
Charles
Pratt,
Glen Cove,
Long Island

PEABODY, WILSON & BROWN,
ARCHITECTS

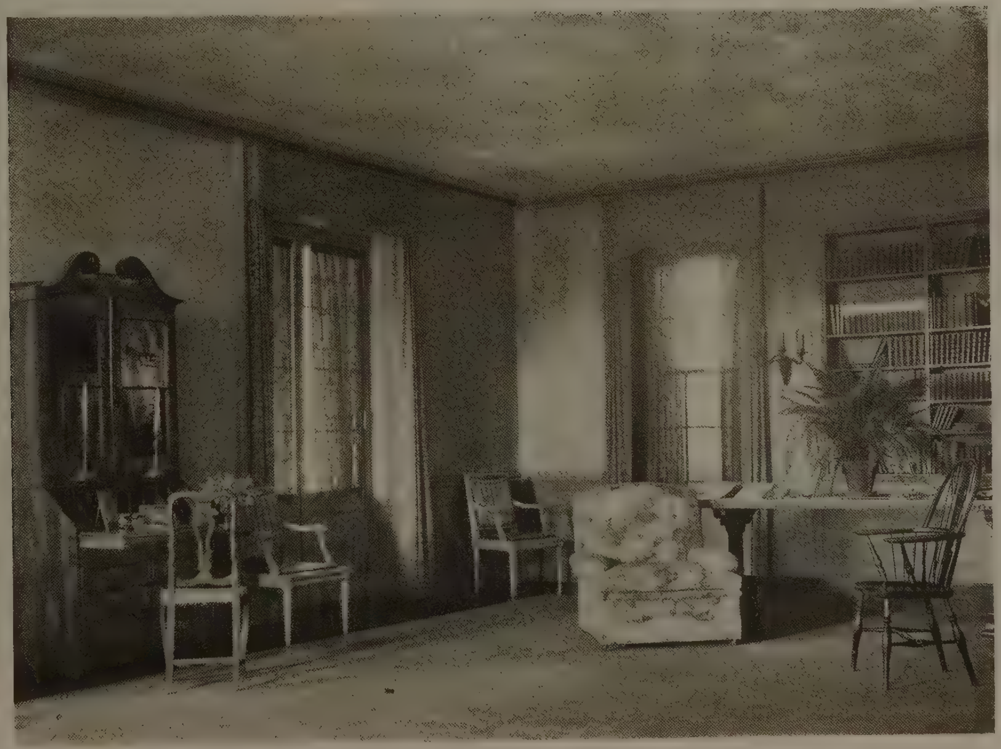


House of Charles Pratt, Glen Cove, Long Island

PEABODY, WILSON & BROWN, ARCHITECTS



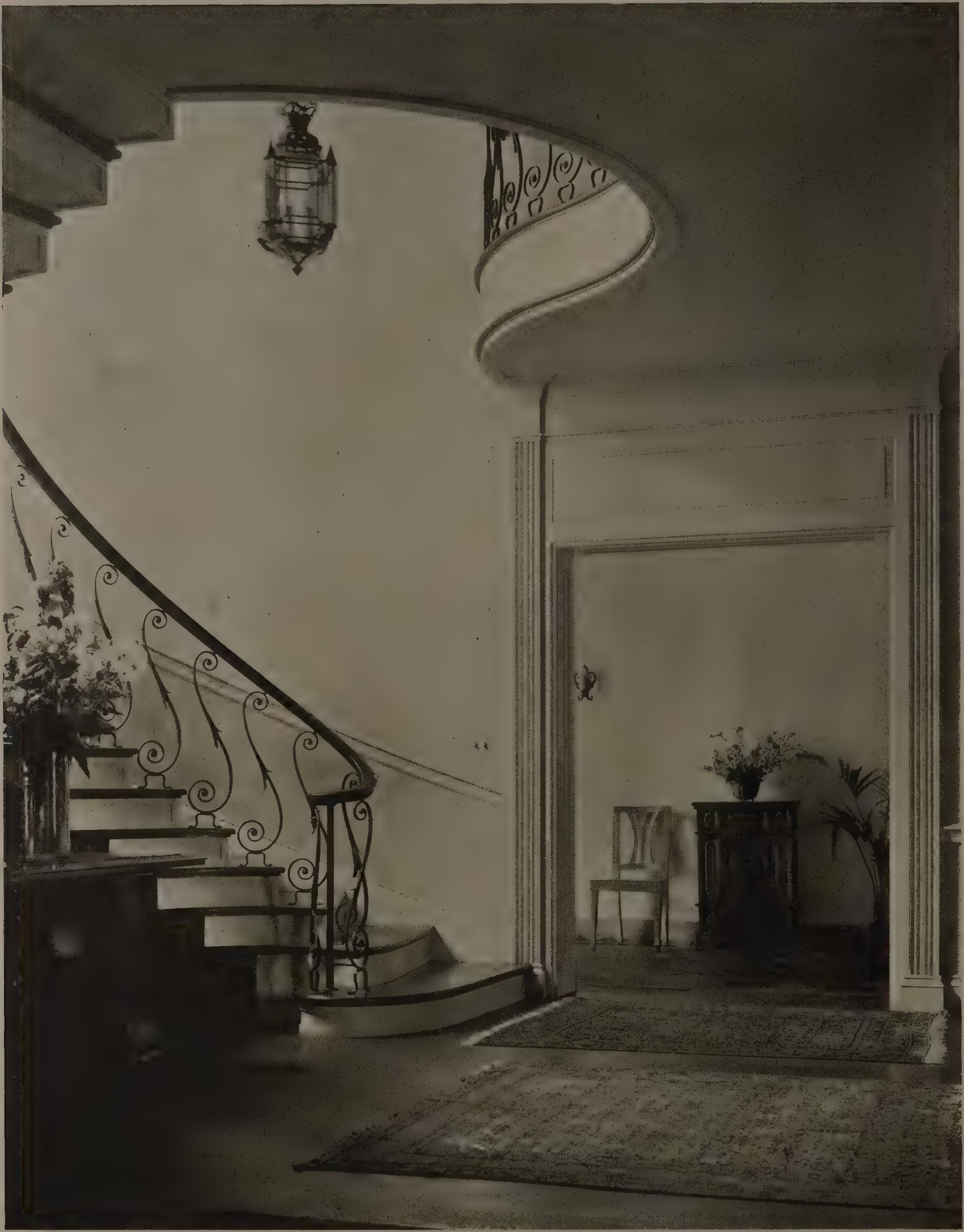
Details of Wrought-iron Nursery Balcony



A Corner of the Library

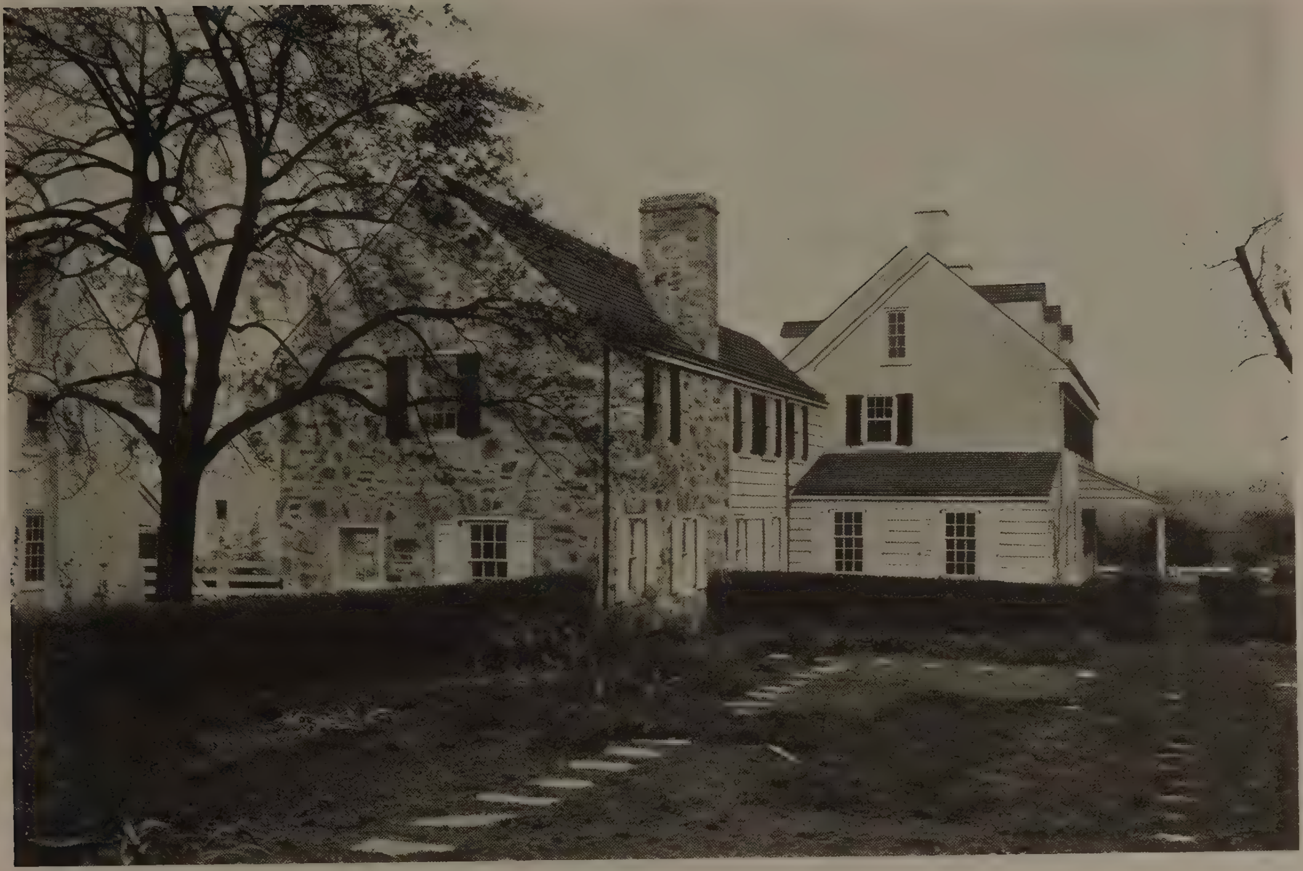
HOUSE OF CHARLES PRATT, GLEN COVE, LONG ISLAND

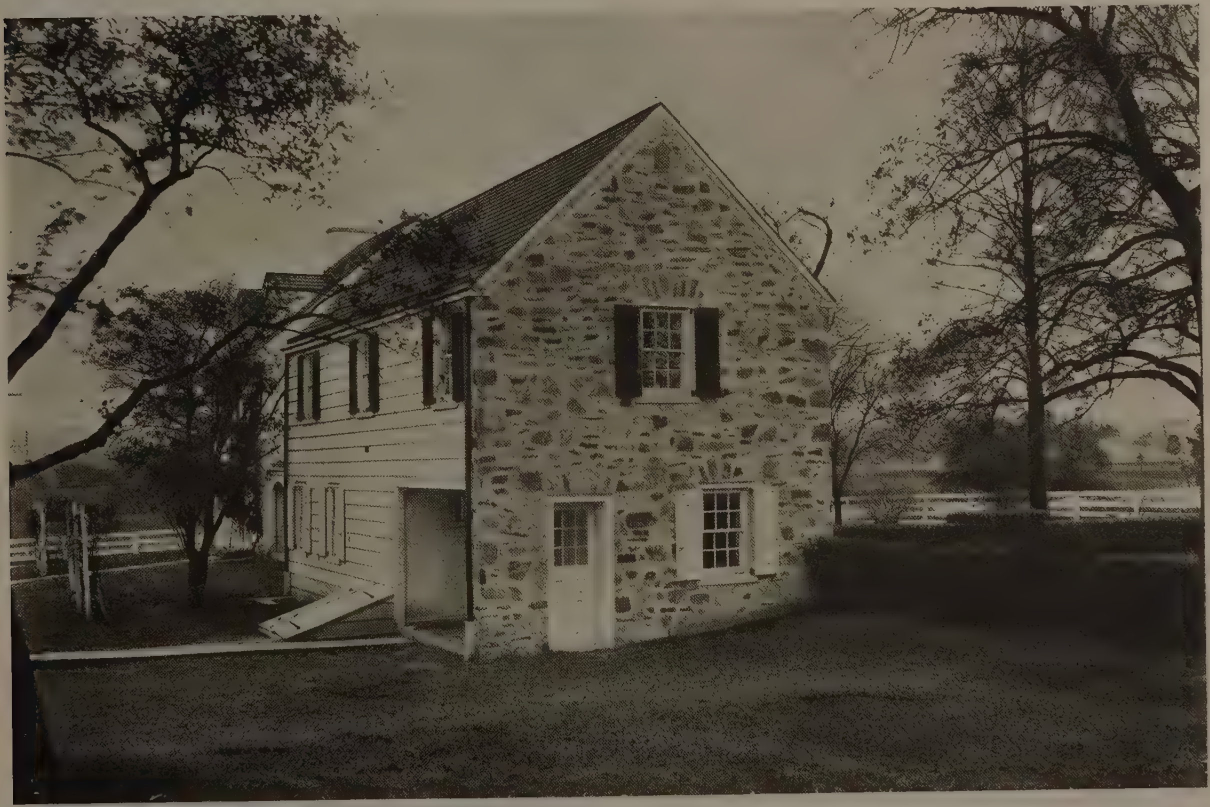
PEABODY, WILSON & BROWN, ARCHITECTS



House of Charles Pratt,
Glen Cove, Long Island

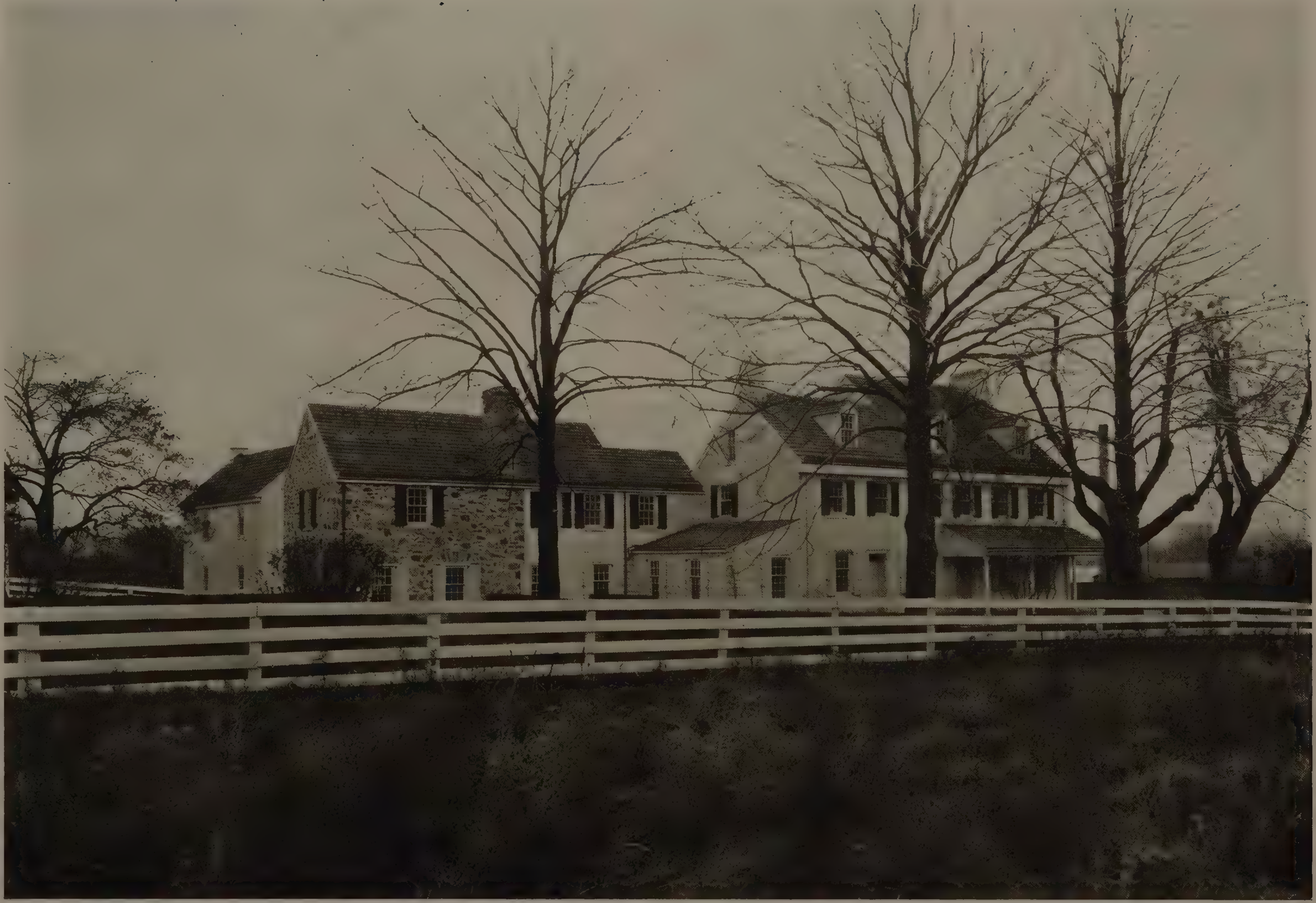
PEABODY, WILSON & BROWN, ARCHITECTS





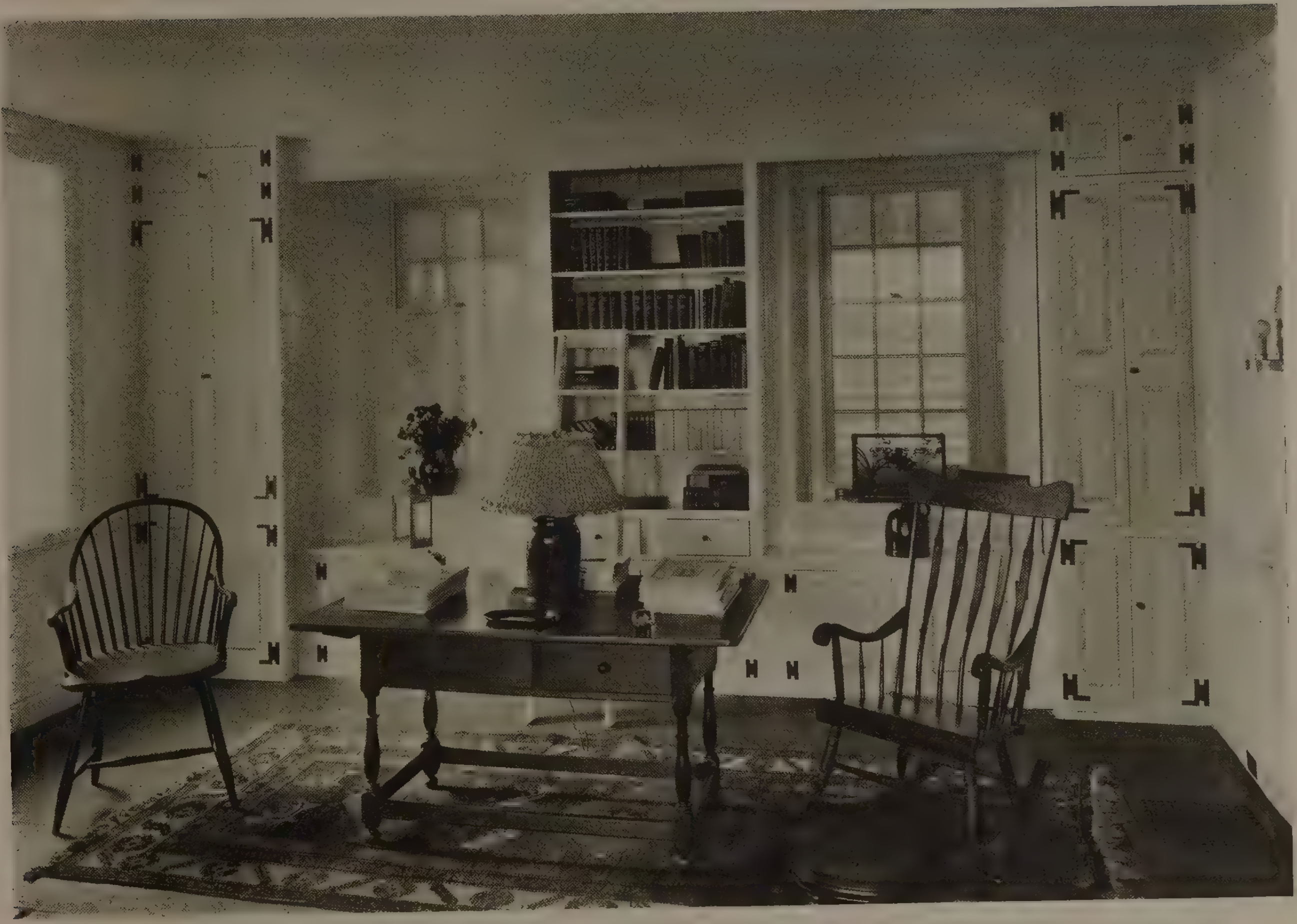
House of B. F. Mechling, Jr., Flourtown, Pa.

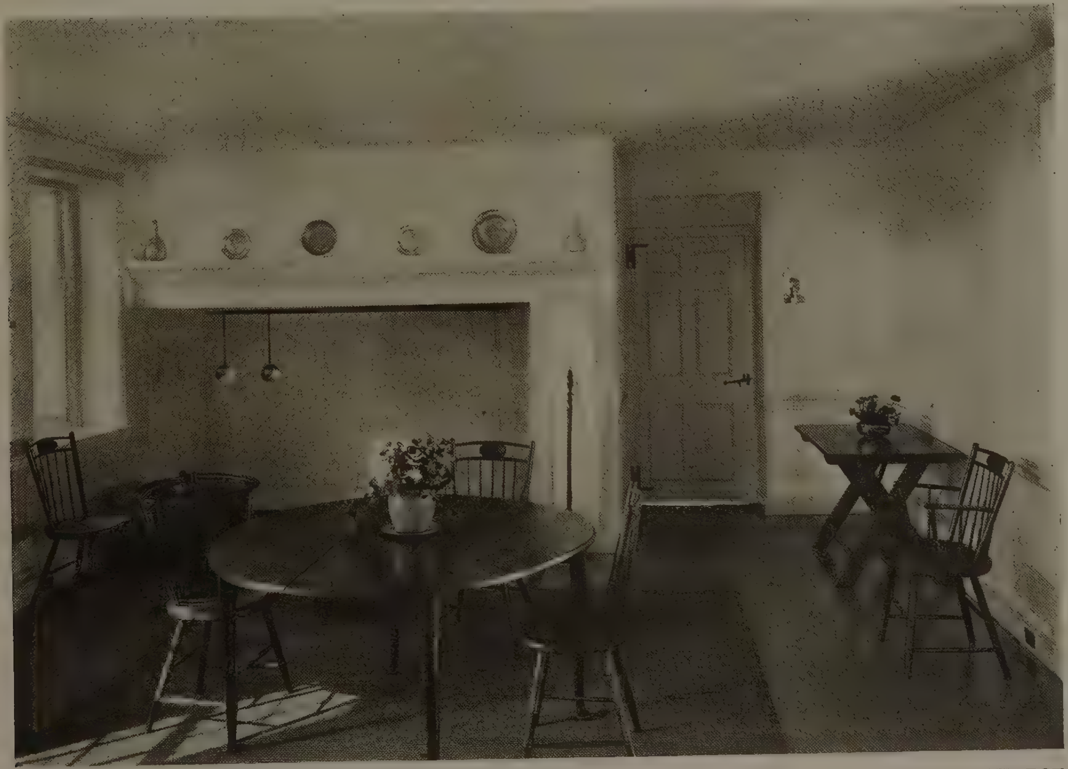
R. BROGNARD OKIE, ARCHITECT



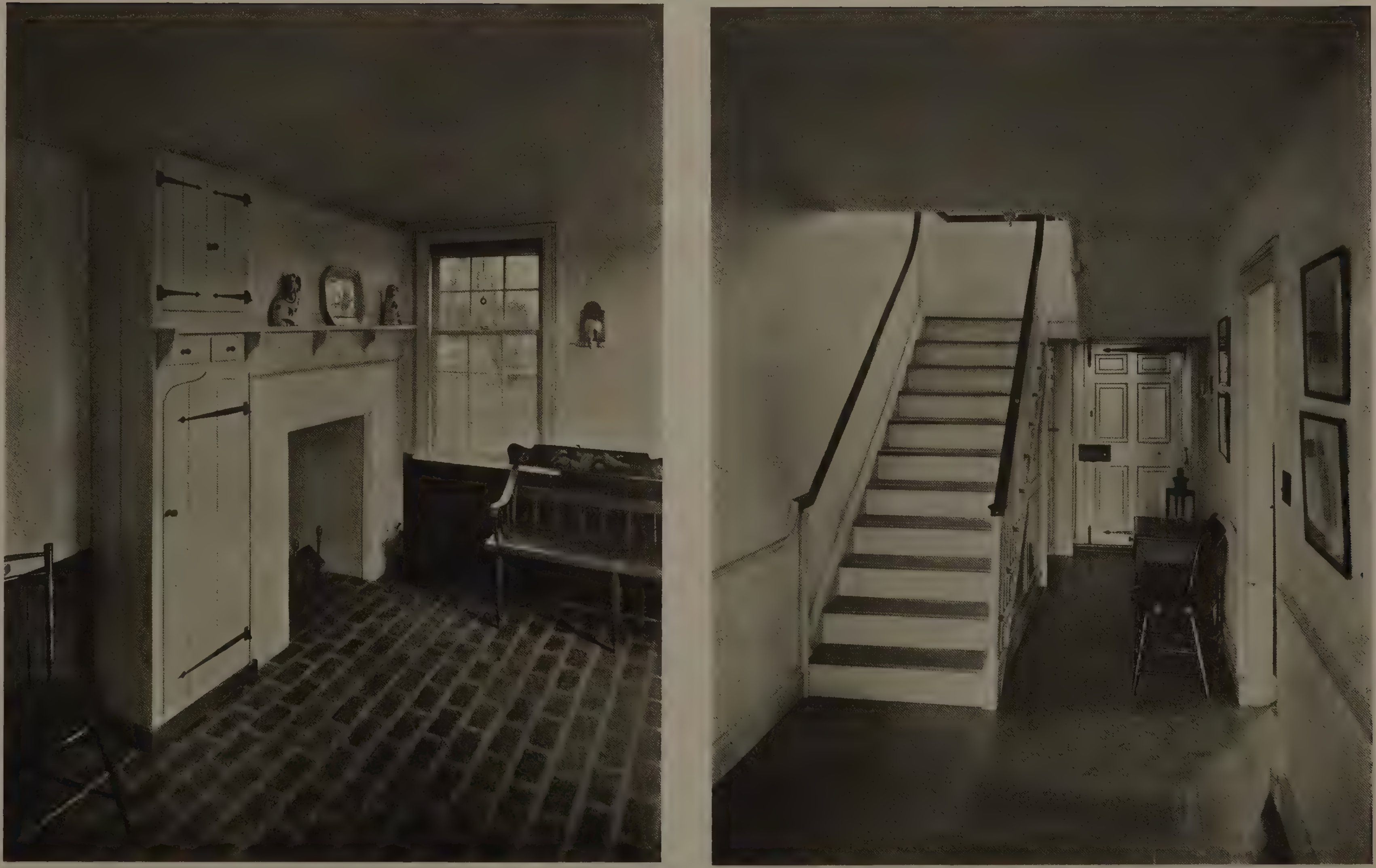
House of B. F. Mechling, Jr., Flourtown, Pa.

R. BROGNARD OKIE, ARCHITECT

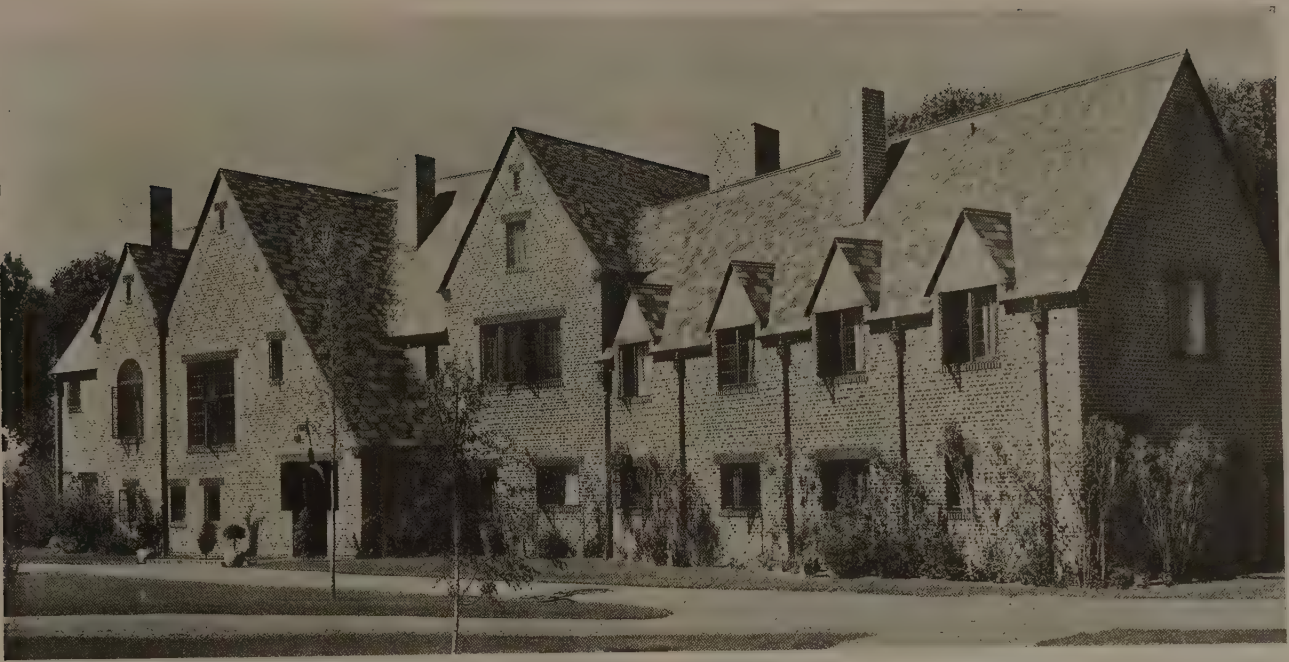


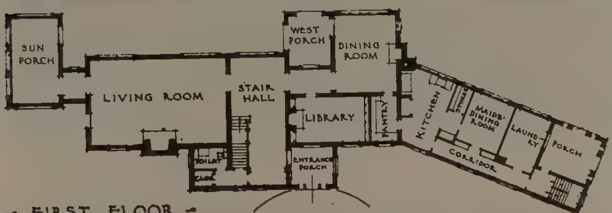


House of B. F. Mechling, Jr., Flourtown, Pa. R. Brognard Okie, Architect

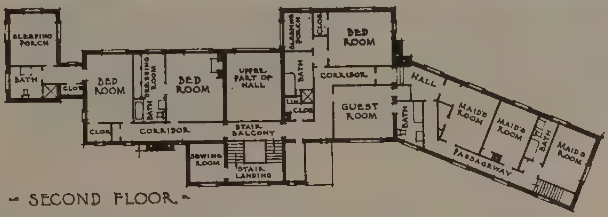


HOUSE OF B. F. MECHLING, JR., FLOURTOWN, PA. R. BROGNARD OKIE, ARCHITECT





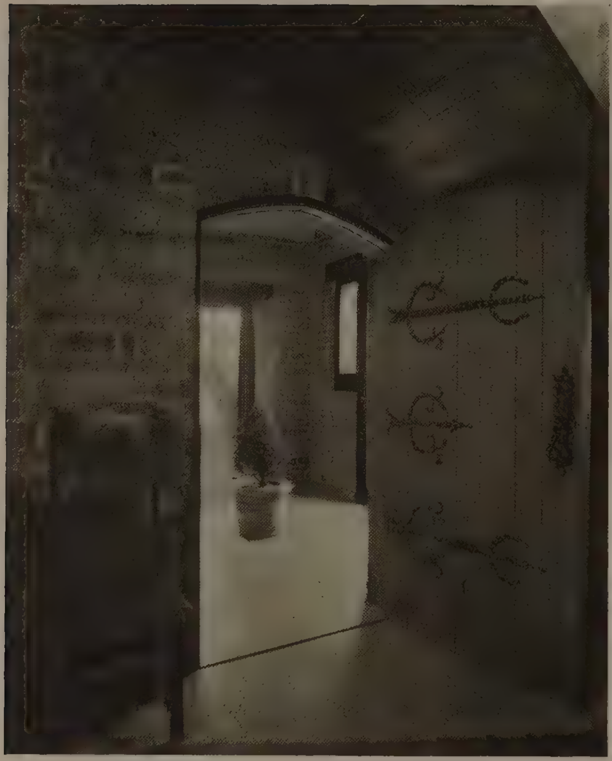
- FIRST FLOOR -

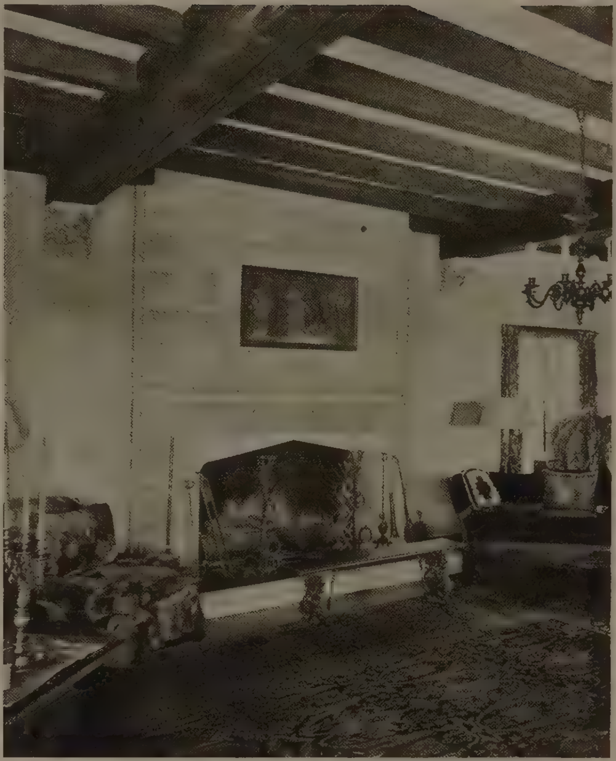


- SECOND FLOOR -

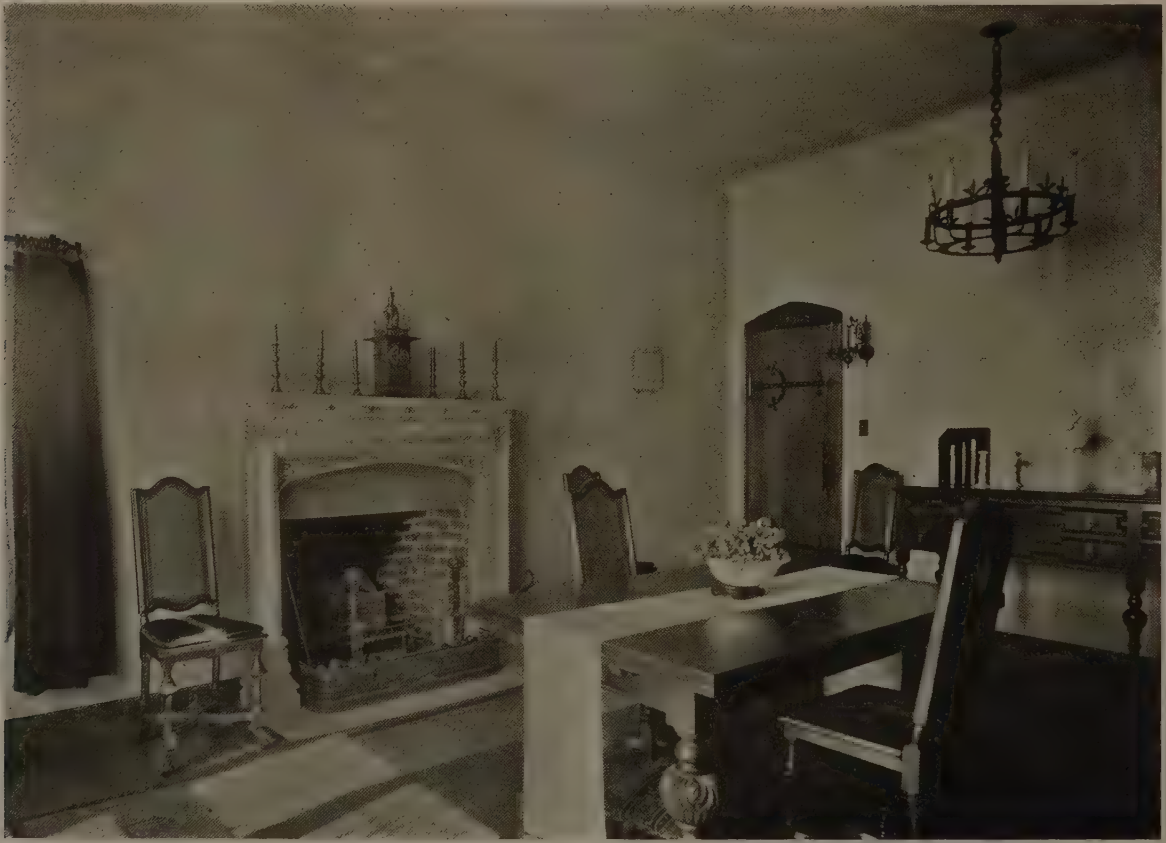
House of George W. Gano, Denver, Colo.

W. E. FISHER AND A. A. FISHER, ARCHITECTS


The entrance-porch


In the living-room

Dining-room

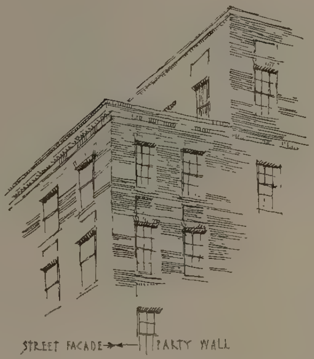


House of George W. Gano, Denver, Colo.

W. E. Fisher and A. A. Fisher, Architects

The Architectural Clinic

MUNTINS AND SCALE



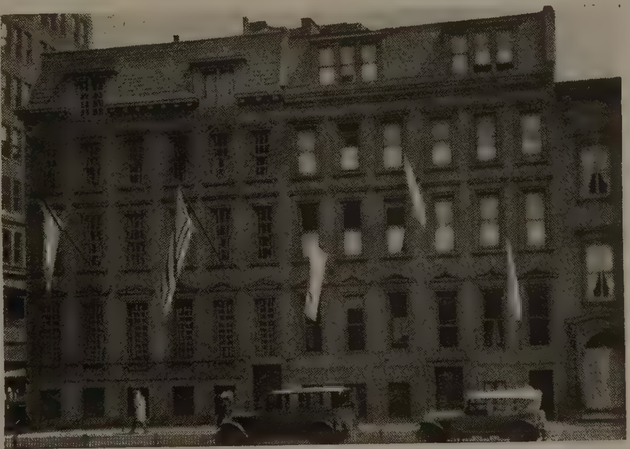
IN the heyday of Italian and Spanish Renaissance, when every detail of a building was given equal consideration, and the appearance was as much of a concern as the utility, window openings were brought into scale with their surroundings by divisions of one variety or another. The Italian divided the apertures by transoms, mullions (the latter sometimes treated as pilasters), and muntins. The Spaniard was fond of employing wrought-iron grilles of vertical propensities which successfully broke up even squarish voids. Ornament around a window of a fine, human scale can count for but incidental or negligible importance if the elephantine opening has nothing but a meeting-rail to divide it into smaller units, and the Renaissance architect seemed well aware of this fact.

The Colonial and Revolutionary periods of American architecture conscientiously gave due consideration to windows and their divisions. The golden-oak period which followed was content to forego any such consideration as to how a building might look from the outside, and satisfied its conscience by the statement that a landscape, or even a view over housetops, unbroken by muntins, was far more beautiful than if divided. Moreover, was it not better for the eyes? At a certain later time there seemed to be half-hearted misgivings, and only the upper half of the window was divided. It is one of life's unsolved mysteries how this unfortunate habit ever began, or why it is continued, for surely if the upper part of the sash is in scale by being divided, then the lower undivided pane is horribly out of scale, or vice versa.

Present-day tendencies even in commercial buildings recognize the importance of the lowly muntin. Not only residences but industrial buildings allow themselves muntins at the cost of more expensive ornament. And rightly so, for a building with windows divided and brought into scale with the spandrels and piers is far happier then, though it had no window divisions but a crop of tender little water leaves sprinkled over its window-heads. Two hundred feet in the air such ornament is quite lost, but muntins against a black void can be seen or "felt" at almost any height. Real estate demands are such that windows must be generous, and in facing that unfortunate fact it is commendable that architects on the whole have come to realize the saving grace of the muntin.

There are several means of convincing oneself concerning the importance of muntins. One method is to observe a building which on its party wall has muntins (because of fire regulations controlling the maximum glass area), but on the street façade is without them. At a glance it is evident that the opening undivided is ungainly and brutal compared to its divided brother (see sketch). If it be a high building the gain is all the more marked, because of the verticality which the muntins contribute. Another experiment is to compare two buildings or residences of equal size and character except for the muntins. The photograph here illustrated shows two "brown-stones," practically alike except for window divisions. The cornices and dormers vary, but, leaving them out of the discussion, the two are to all intents and purposes alike. The one on the left has a gentlemanly, well-groomed appearance which is lacking in its neighbor. The one looks its height when compared to the pedestrian on the sidewalk, while the other might be any size. The window architraves and cornice in the one case bear an intimate relation to the window-panes, while in the other they are at great variance.

The more the designer will observe muntins and their virtuous effect the more he will probably convince himself that they are worth their price, even at the sacrifice of the hackneyed egg-and-dart.

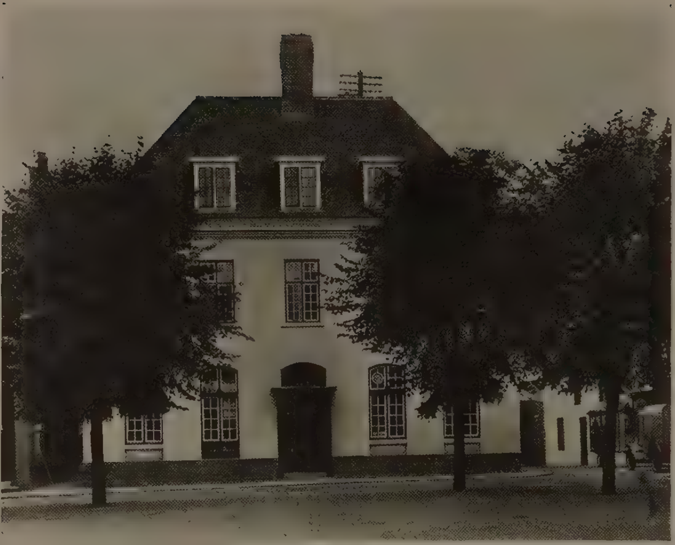


Two practically similar façades, one with muntins, one without

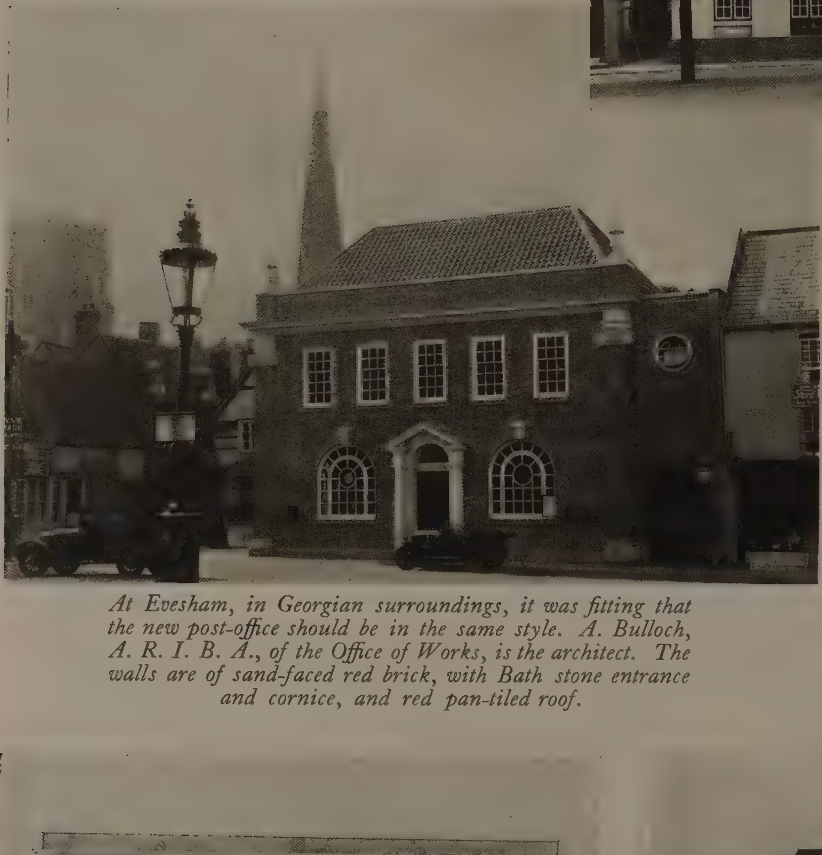
---

At conventions, monthly get-togethers, and banquet jollifications the problems which howl for attention in the drafting-room never get a chance to emit so much as a squeak. What the Clinic hopes to achieve is a frank, man-to-architect discussion of the problems which some of the profession have doubtless solved, but about which others are still dubious. At a spasmodic conclave of architectural confrères a subject may be discussed and adequately answered, but few architects have the time for such a forum. The Clinic offers an all-year opportunity. Next month we shall offer some subjects for discussion.

New Post-Offices in England

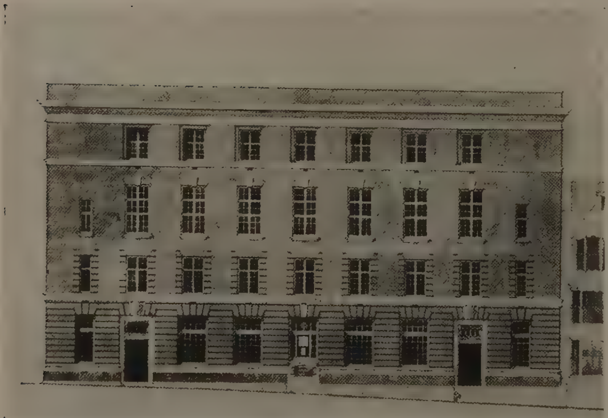


Flemish tradition persists in the eastern counties, governing this plastered post-office at Horncastle. H. E. T. Rees, of the Office of Works, is the architect.

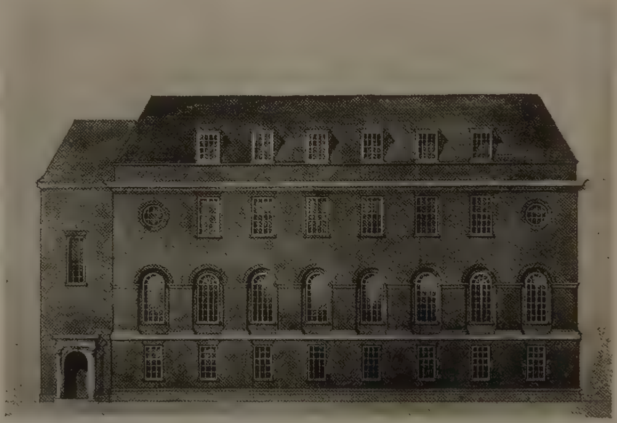


At Evesham, in Georgian surroundings, it was fitting that the new post-office should be in the same style. A. Bulloch, A. R. I. B. A., of the Office of Works, is the architect. The walls are of sand-faced red brick, with Bath stone entrance and cornice, and red pan-tiled roof.

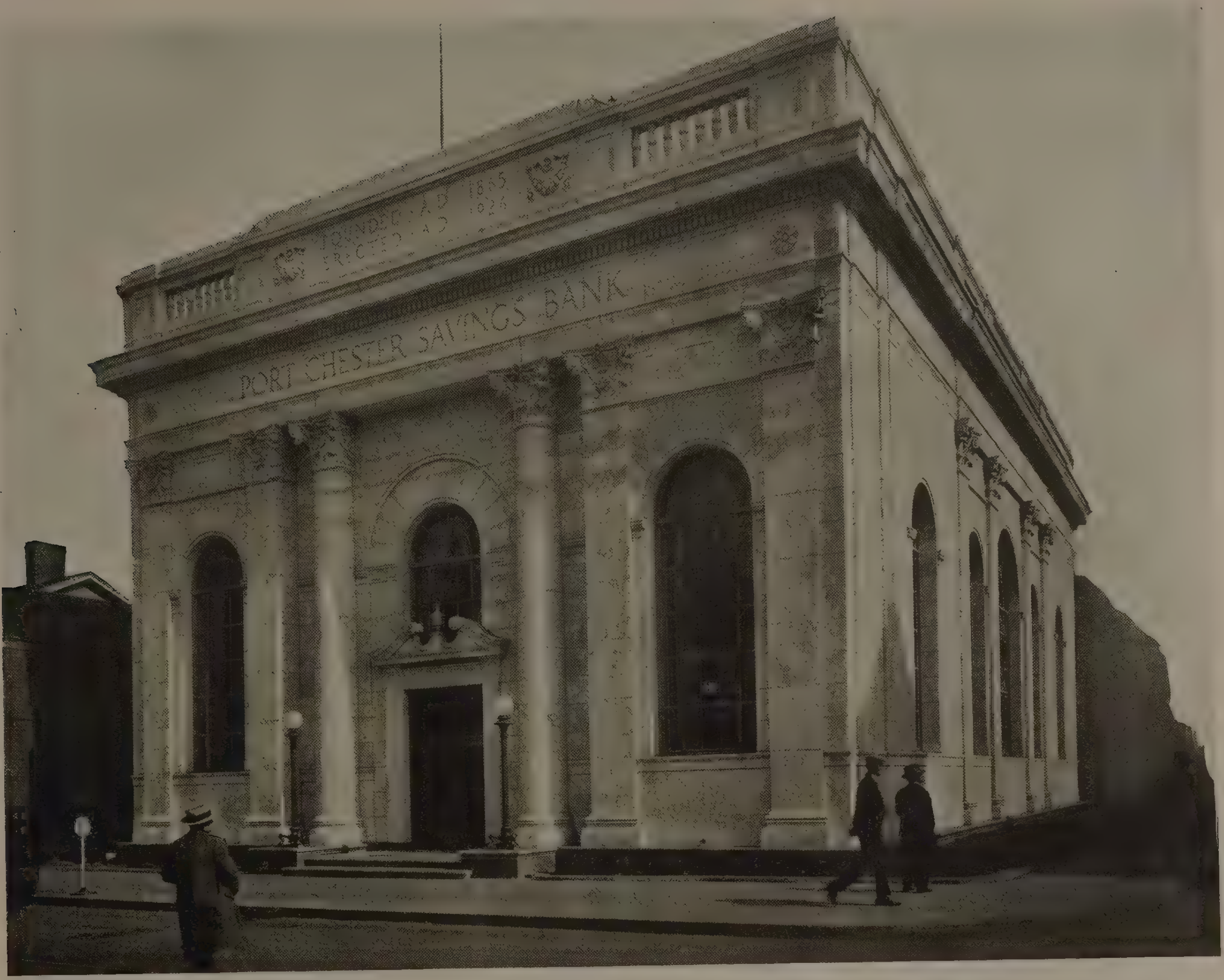
GREAT BRITAIN is passing through a period of considerable financial strain. Both the central government and all local government bodies are seeking means to save public money. In consequence, the Office of Works, the central department responsible for government buildings, strives for economy in materials and labor, allowing no unnecessary decoration. On the other hand, since the automatic telephone and wireless service are government controlled the expansion for these purposes is necessarily great.



For the seaside town of Hastings, in Sussex, a new post-office and telephone exchange building has been designed by still another architect of the Office of Works, D. N. Dyke, A. R. I. B. A. The façades are trimmed with Portland stone.

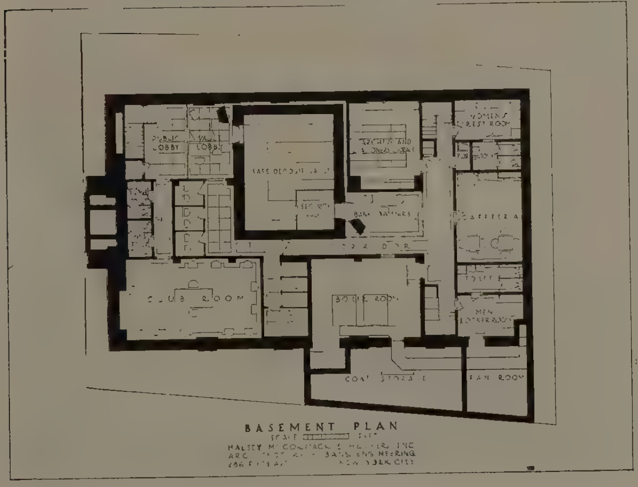


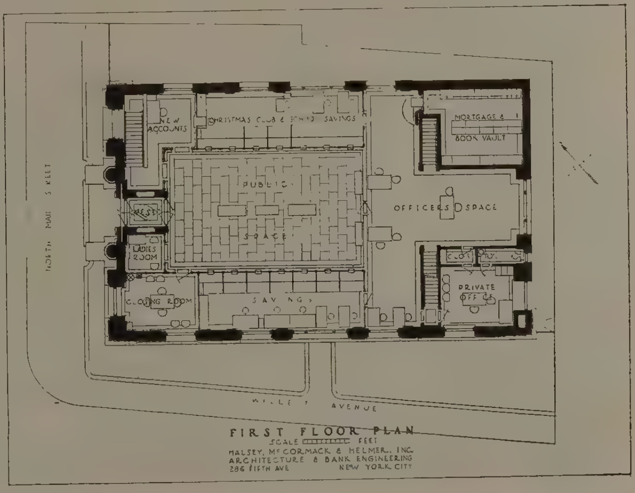
A new telephone exchange building is about to be erected at Beckenham, Kent, for which A. Scott, M. B. E., A. R. I. B. A., also of the Office of Works, is the architect. The ground floor will contain battery and power rooms.

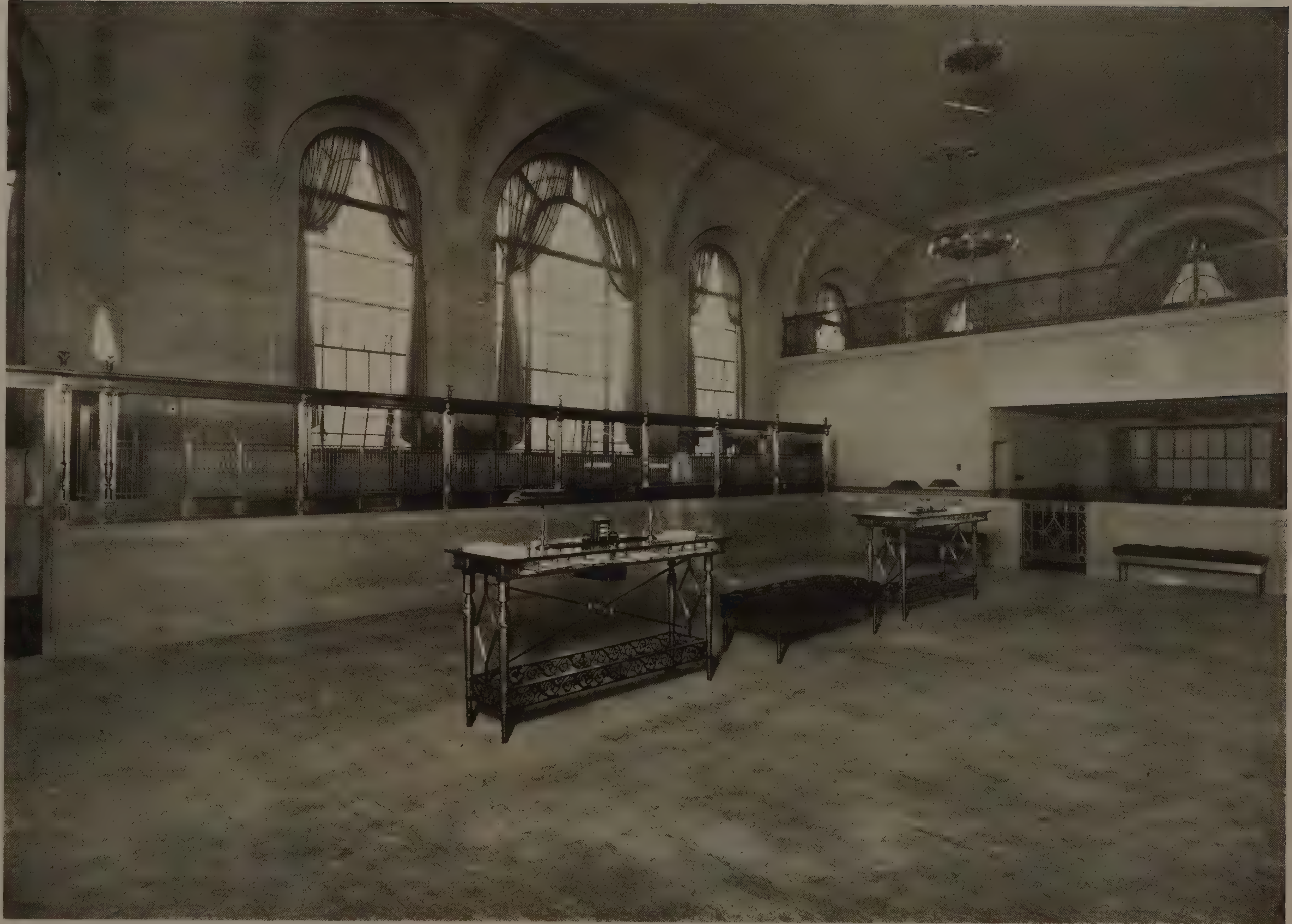


PORT CHESTER SAVINGS BANK
PORT CHESTER, N. Y.

HALSEY, McCORMACK & HELMER, INC., ARCHITECTS AND ENGINEERS

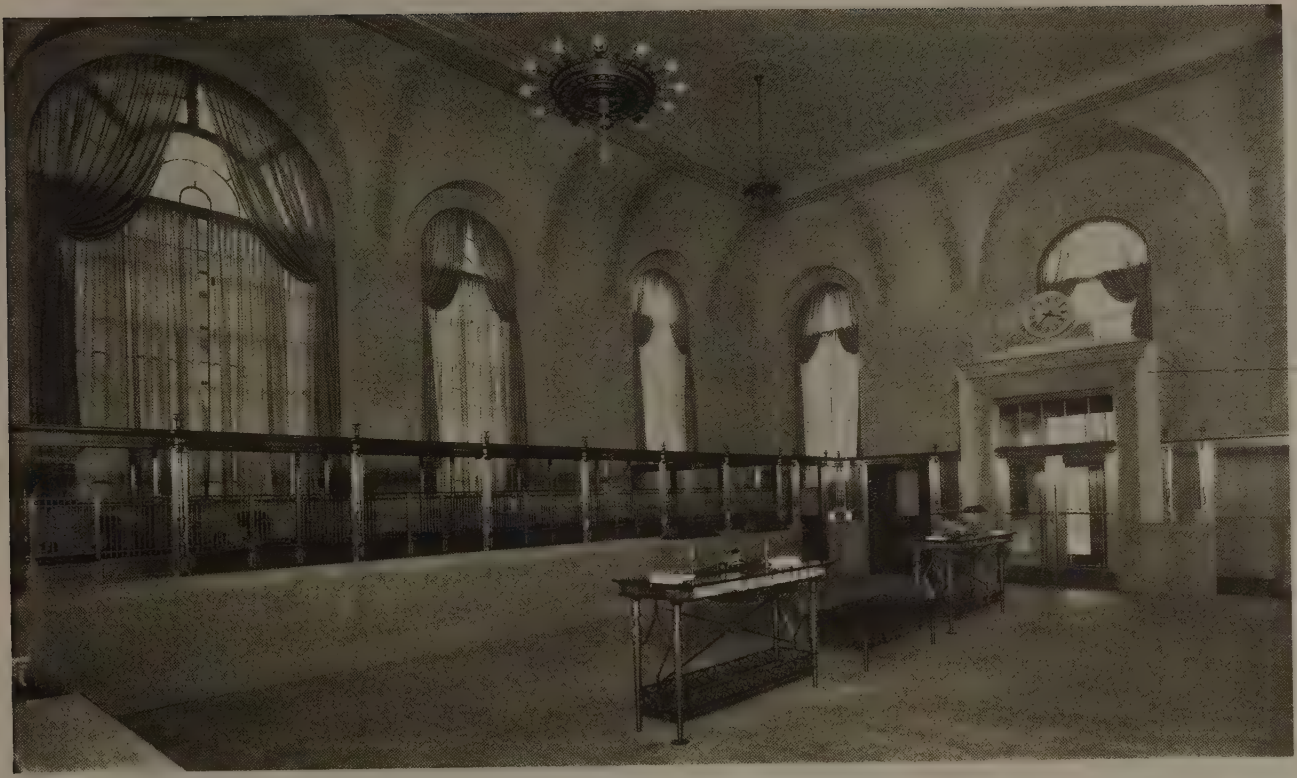


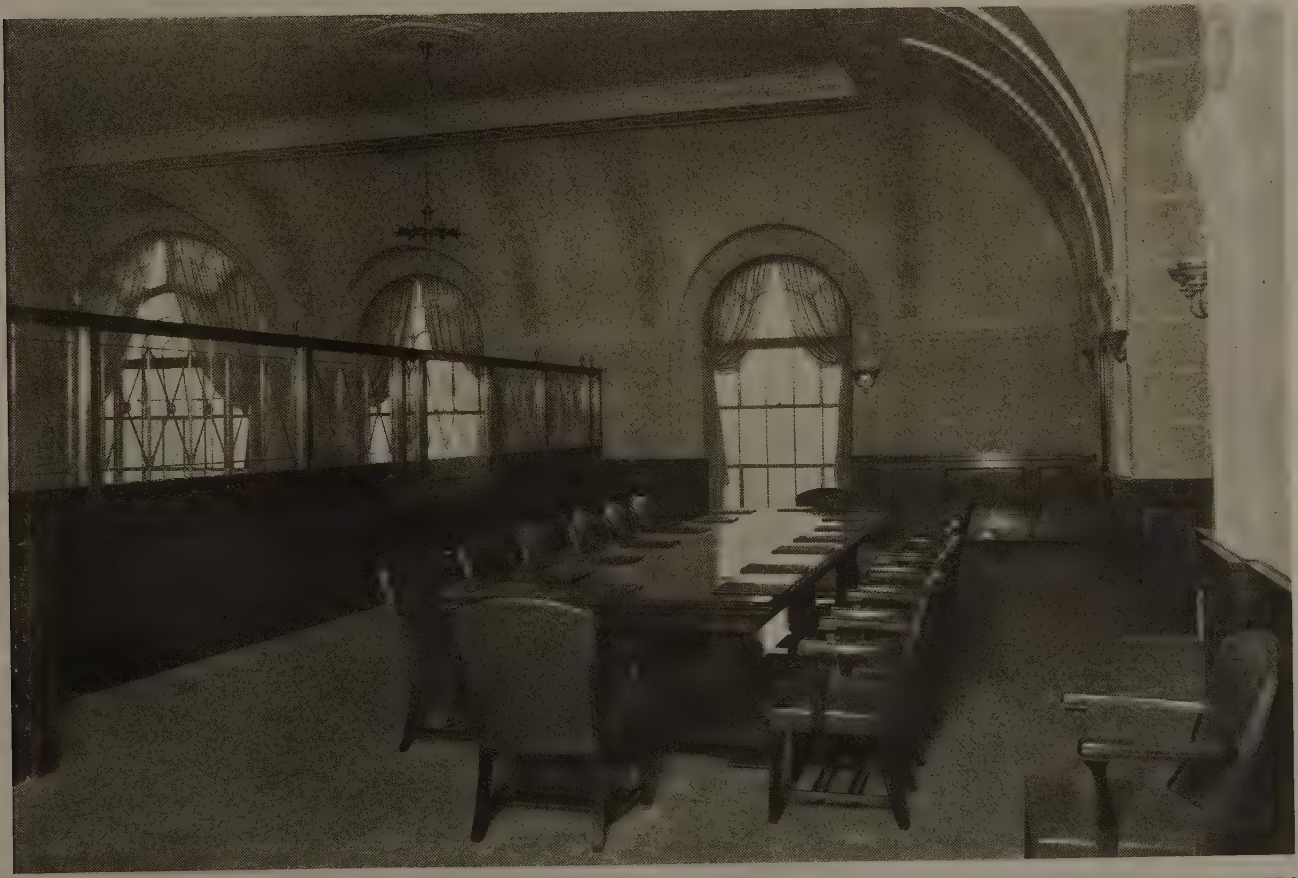




PORT CHESTER SAVINGS-BANK, PORT CHESTER, N. Y.

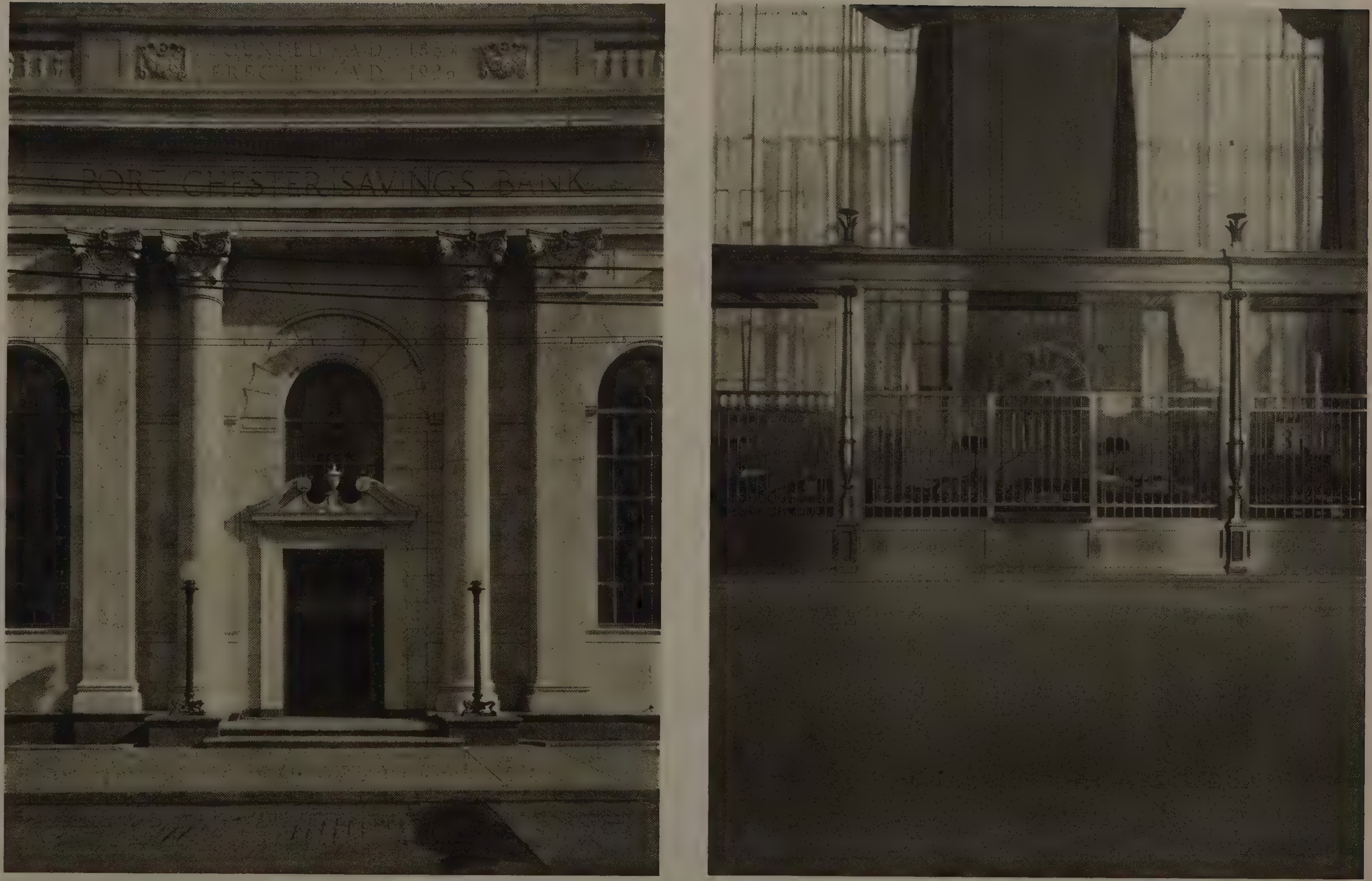
HALSEY, McCORMACK & HELMER, INC., ARCHITECTS AND ENGINEERS





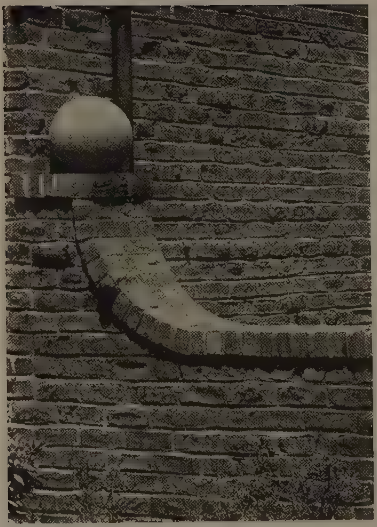
Port Chester Savings-bank,
Port Chester, N. Y.

HALSEY, McCORMACK & HELMER, INC., ARCHITECTS AND ENGINEERS

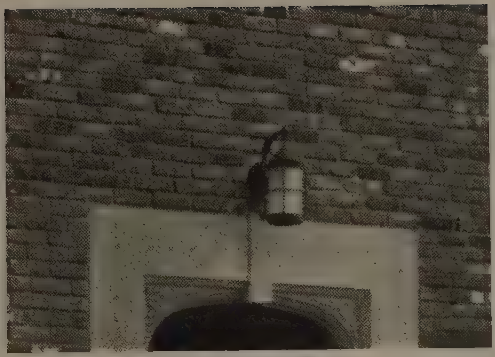


Port Chester Savings Bank, Port Chester, N. Y.

HALSEY, McCORMACK & HELMER, INC., ARCHITECTS AND ENGINEERS



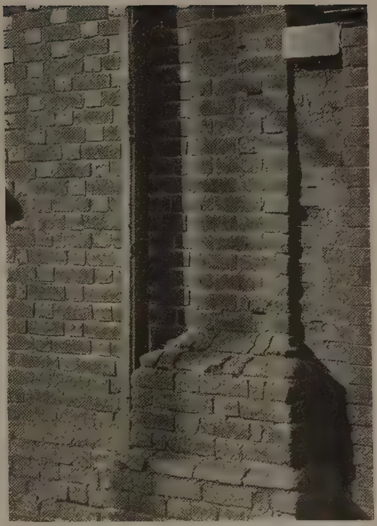
FRANK J. FORSTER



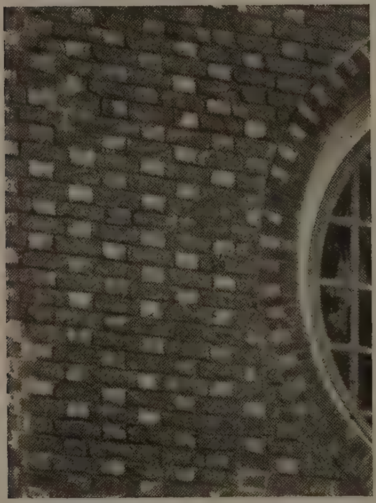
PATTERSON & WILCOX, INC.

Textures of Brickwork

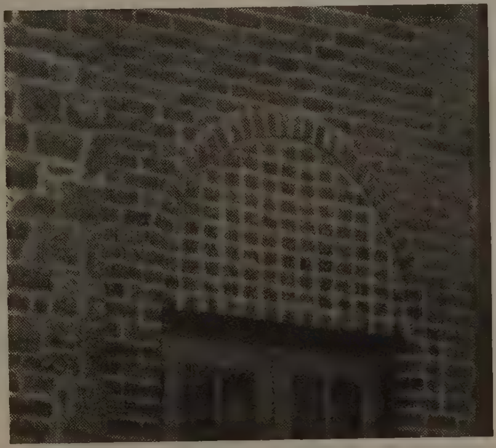
EIGHTH IN A SERIES OF PORTFOLIOS. OTHER SUBJECTS UPON WHICH MATERIAL IS BEING COLLECTED FOR EARLY PUBLICATION ARE: IRON RAILINGS, PALLADIAN WINDOWS, BOOKSHELVES, COLONIAL BALUSTRADES, DOOR HARDWARE, ETC.



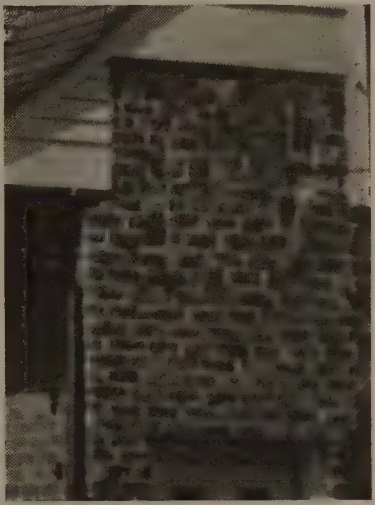
OLD CHRIST CHURCH, PHILADELPHIA



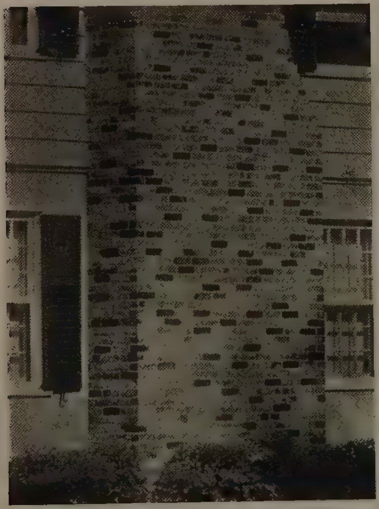
BRUTON CHURCH,
WILLIAMSBURG, VA.



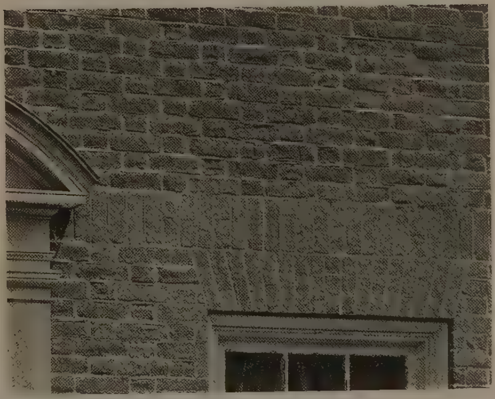
KINNE & FRANK



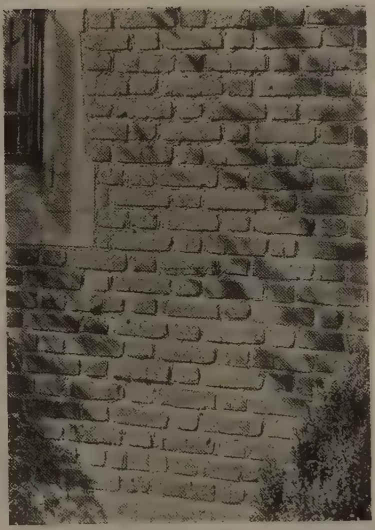
FRED T. WARNER



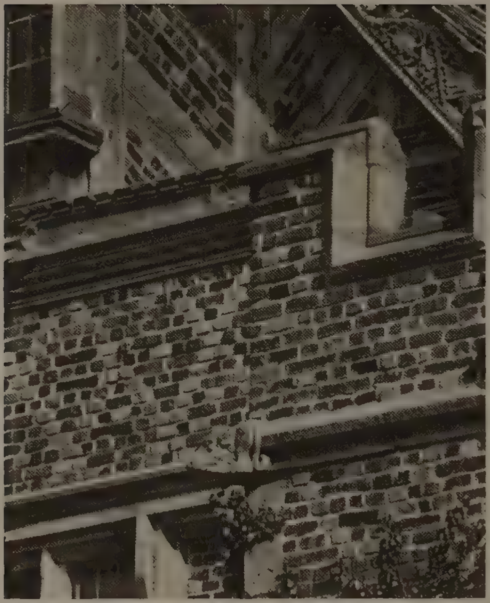
SMITH & BASSETTE



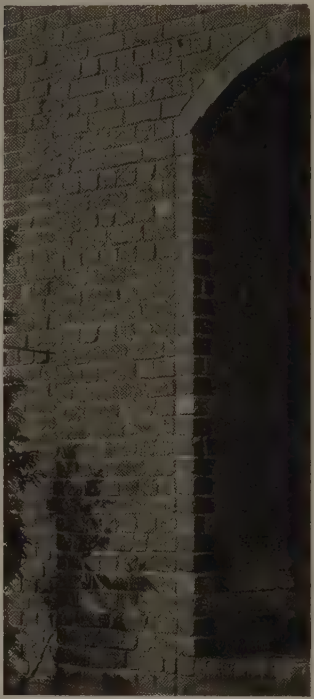
DELANO & ALDRICH



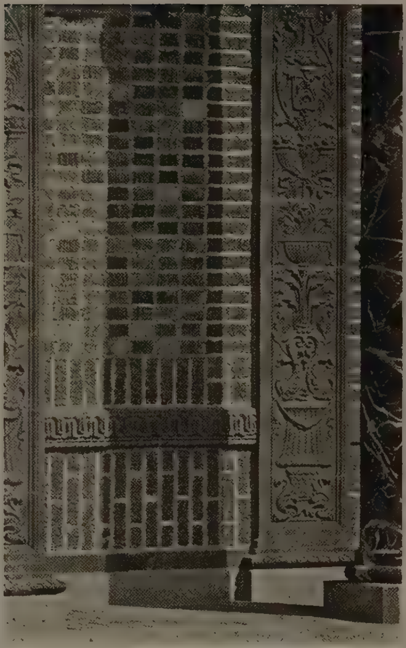
DWIGHT JAMES BAUM



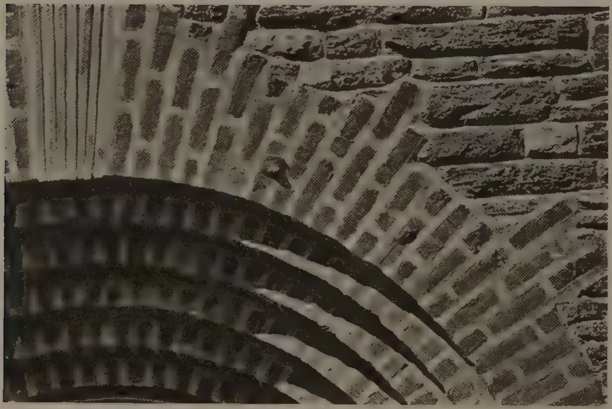
OFFICE OF JOHN RUSSELL POPE



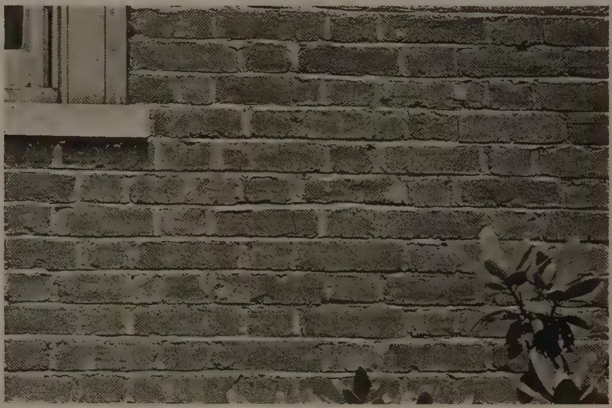
DUNCAN LEE



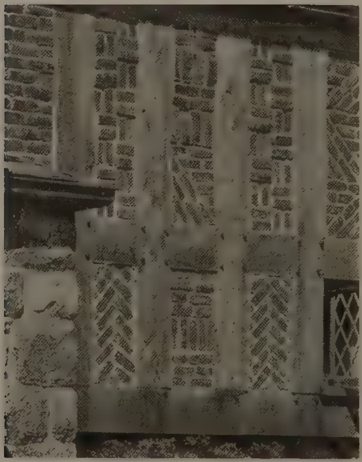
H. VAN BUREN MAGONIGLE



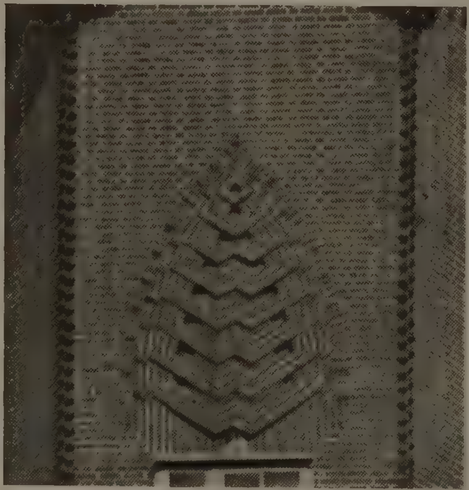
H. T. LINDEBERG



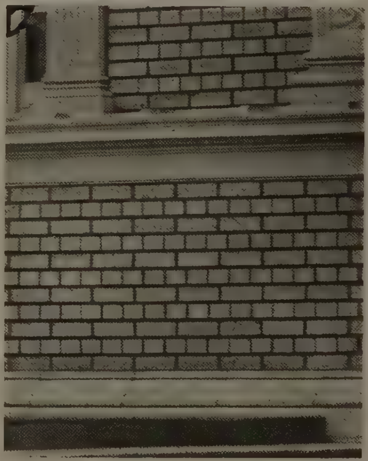
MOTT B. SCHMIDT



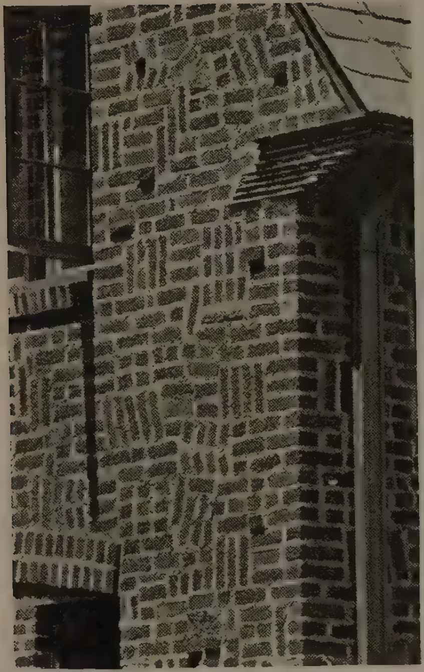
LEWIS BOWMAN



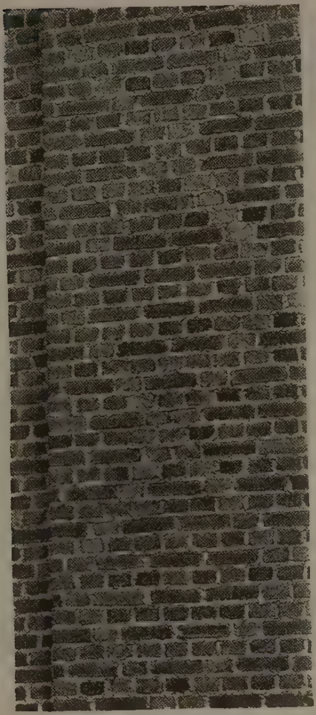
M. DE KLERK, HOLLAND



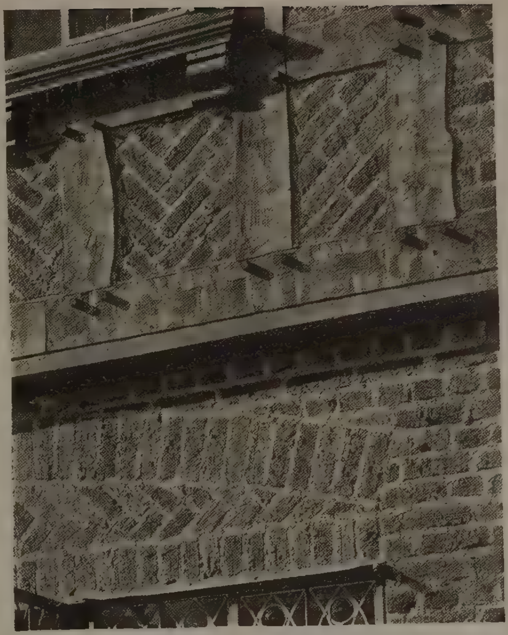
J. B. B. BENEDICT



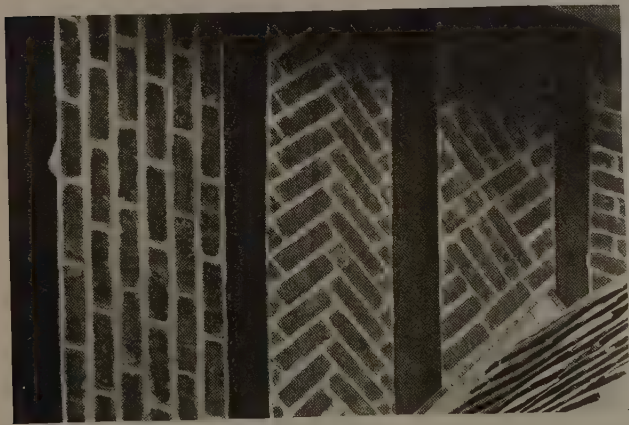
DONN BARBER



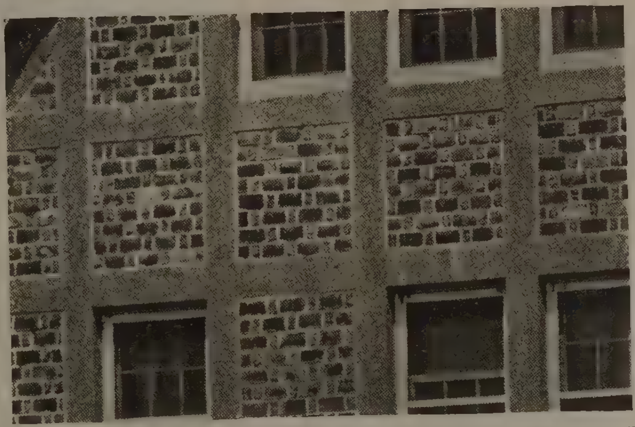
DIAPER PATTERN



DWIGHT JAMES BAUM

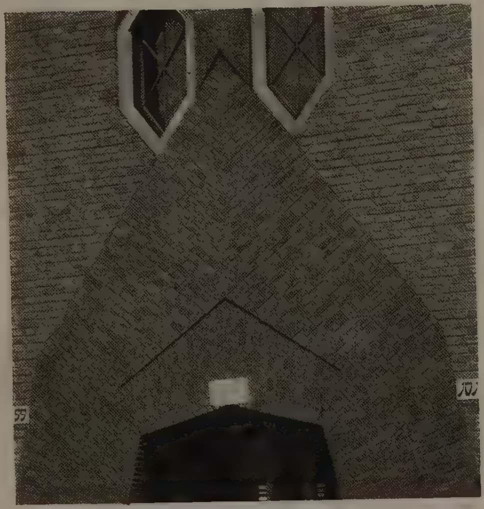


NOGGING PATTERNS

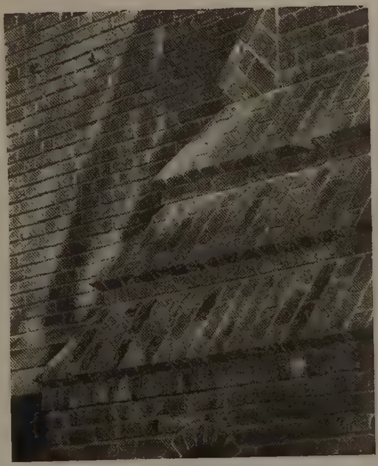


GROSVENOR ATTERBURY

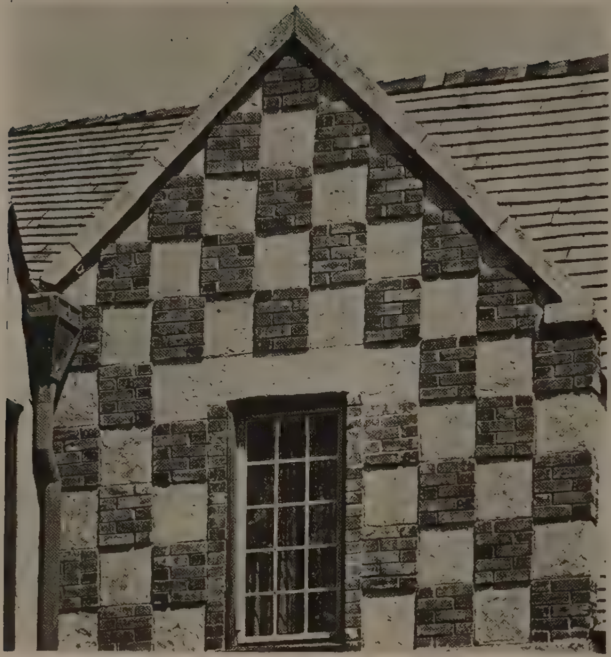
PLEASANTS PENNINGTON



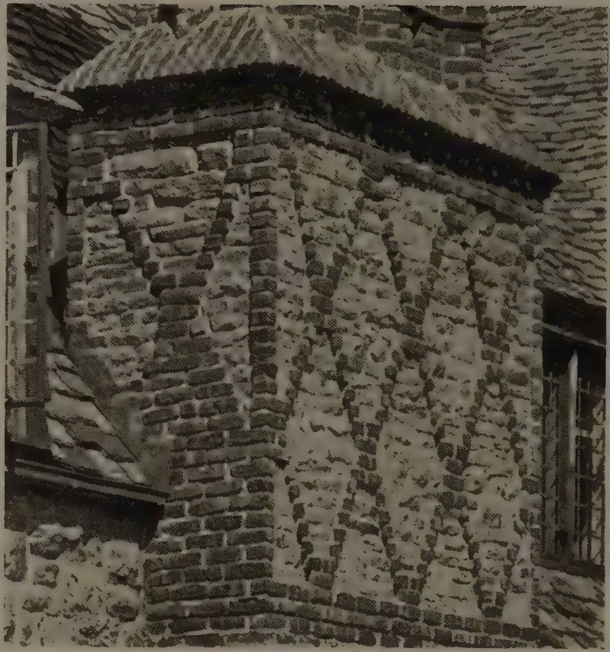
MODERN DUTCH



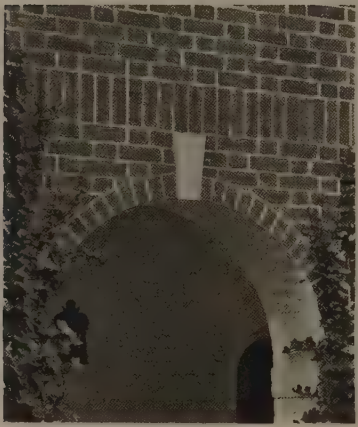
WILLIAM F. DOMINICK



AYMAR EMBURY, II



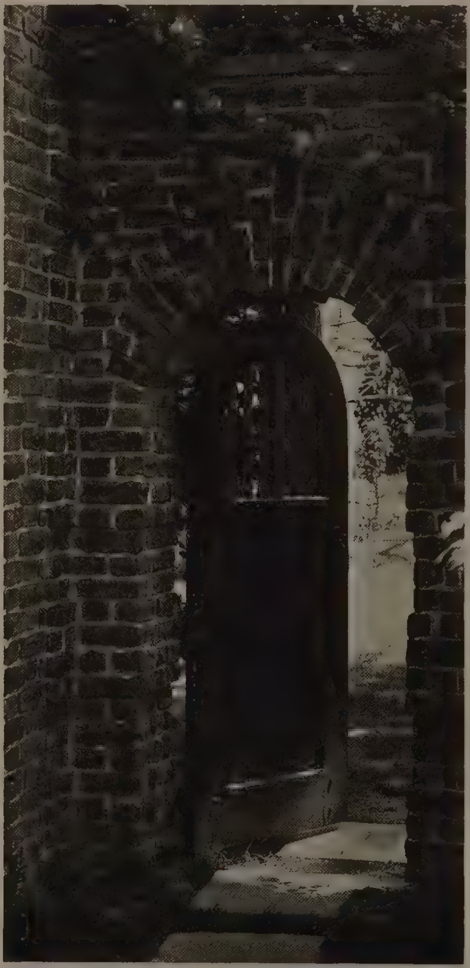
LEWIS BOWMAN



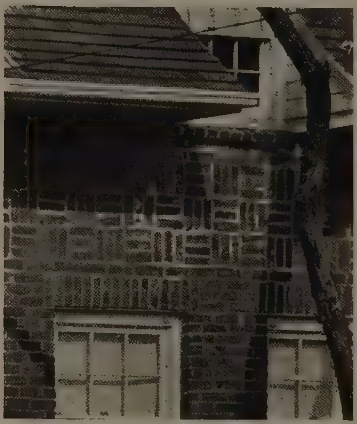
DELANO & ALDRICH

ALBRO & LINDEBERG

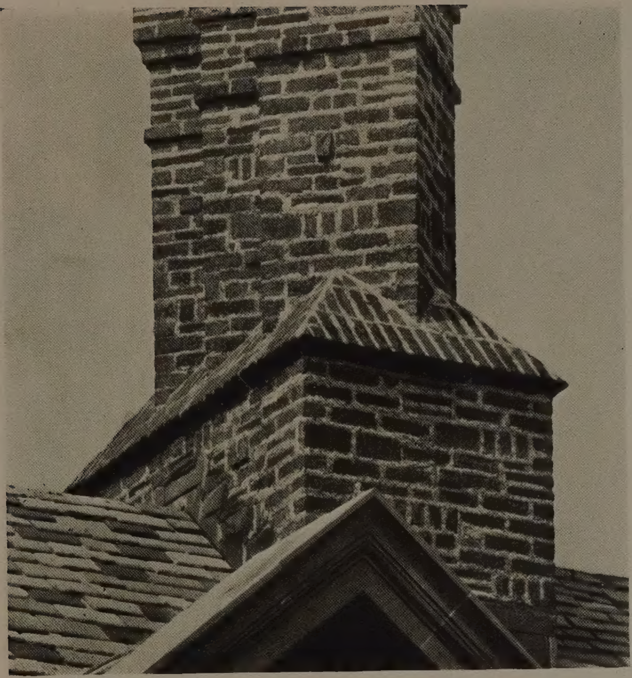
BARBER & MCMURRY



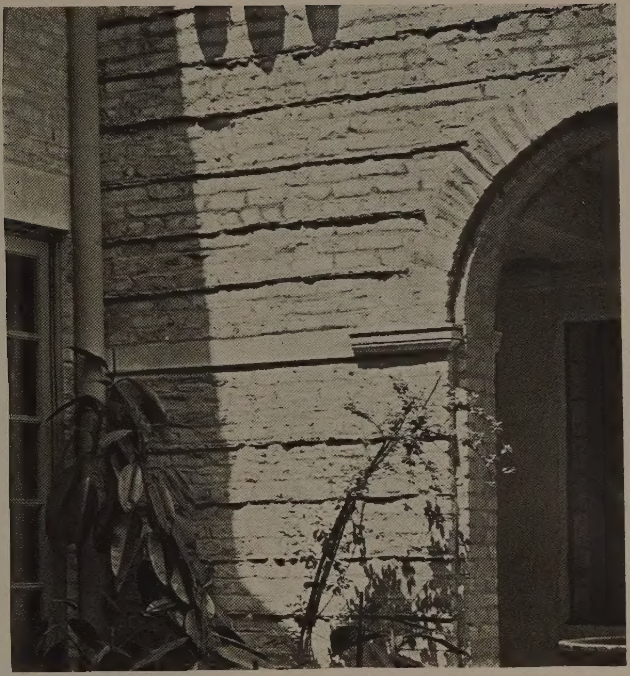
OFFICE OF JOHN RUSSELL POPE



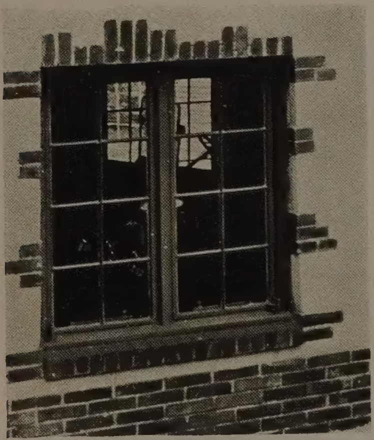
FRED T. WARNER



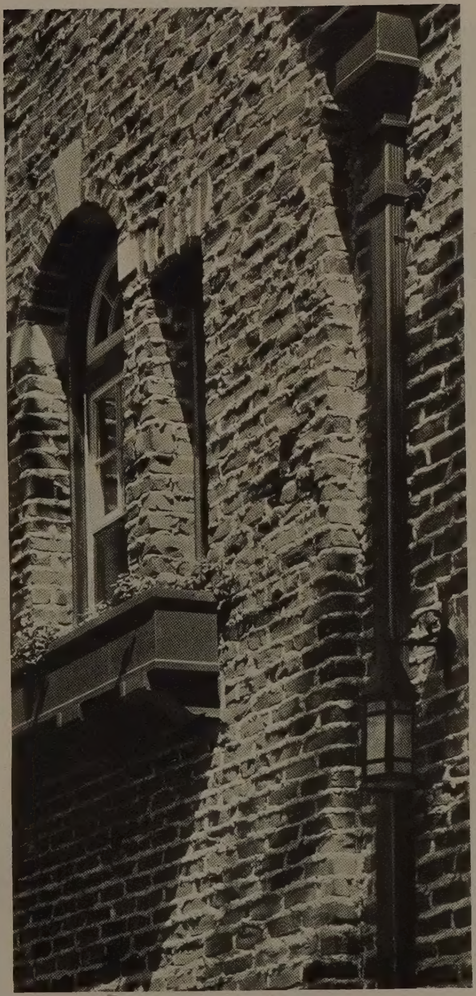
DONN BARBER



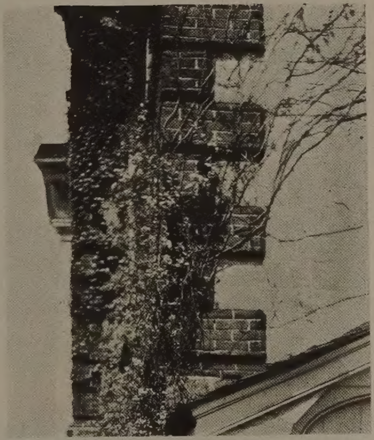
E. C. DEAN



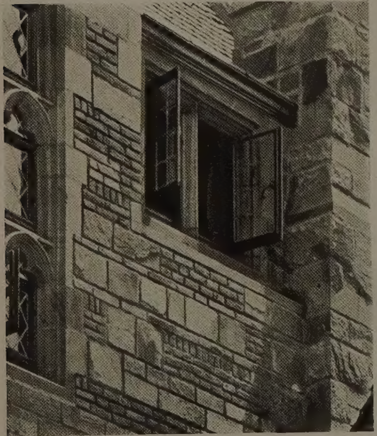
SCHENCK & WILLIAMS



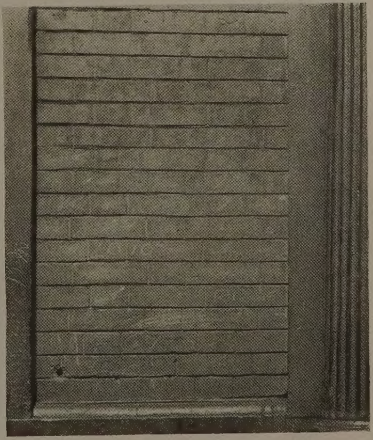
WARREN, KNIGHT & DAVIS



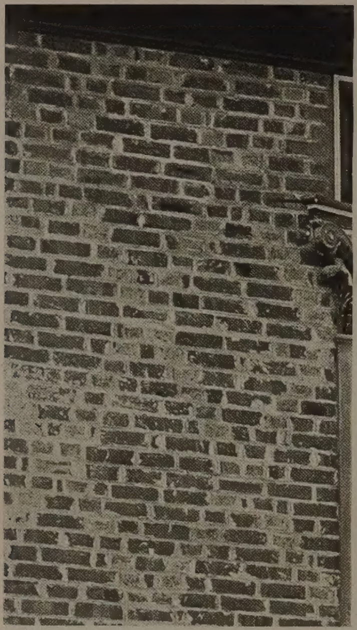
MT. PLEASANT, PHILADELPHIA (1761)



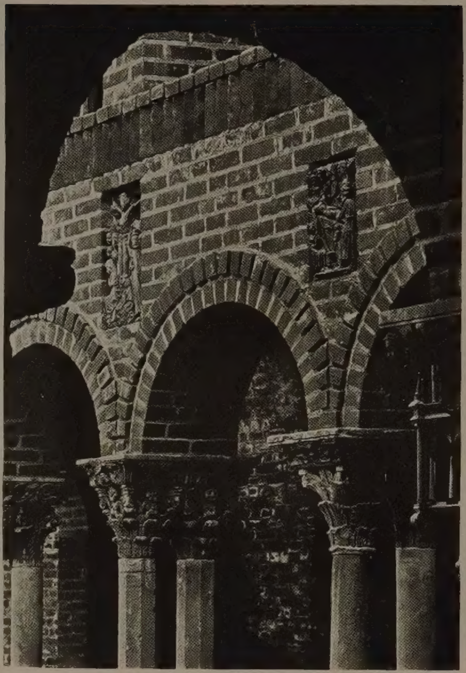
JAMES GAMBLE ROGERS



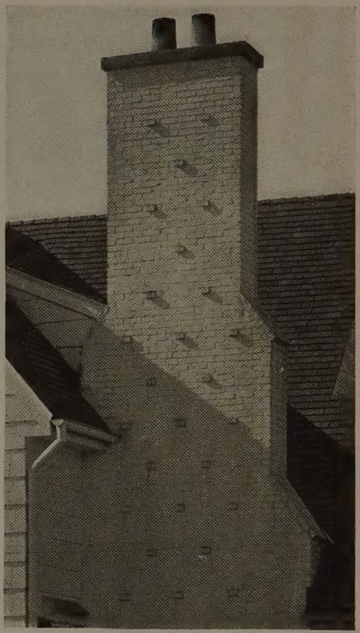
EARLY PHILADELPHIA PRESSED



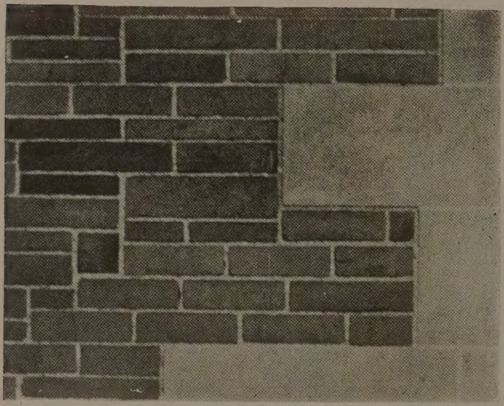
AYMAR EMBURY, II



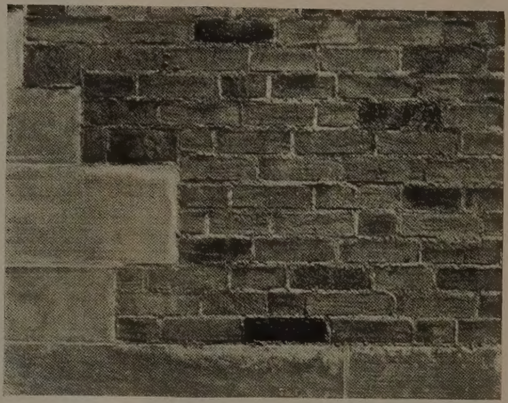
GERALD DAHLER



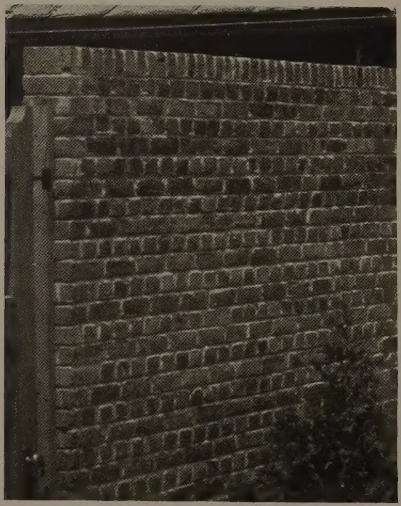
CRUTCHFIELD & GOSNELL



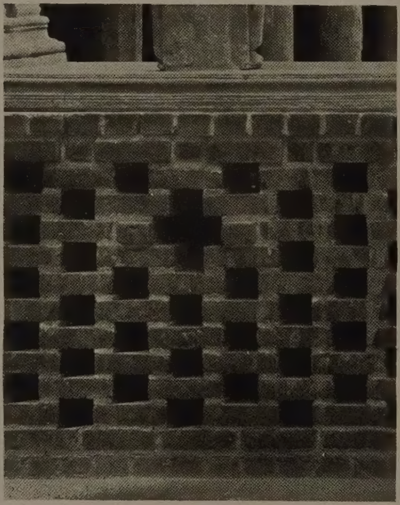
BERTRAM
GROSVENOR
GOODHUE



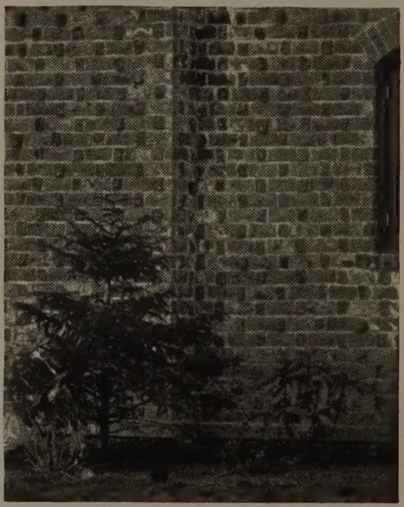
BERTRAM G.
GOODHUE
ASSOCIATES



DUNCAN LEE



GERALD DAHLER



FLEMISH BOND WITH BURNT HEADERS

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Salesmen I Have Met

A SYMPOSIUM OF ARCHITECTS' VIEWS — THE OTHER SIDE OF THE SHIELD PRESENTED IN THE MAY ISSUE UNDER THE TITLE "ARCHITECTS I HAVE MET"

I RECALL an incident illustrating the importance of not placing an overemphasis upon the merits of things. An agent used to call at our office with somewhat irritating regularity, to impress upon me the virtues of the "X" Safety Tread. Out of consideration for the assiduity of the salesman, I assured him I was thoroughly satisfied of the merits of his material. One day, however, when I was about to do him physical violence, he anticipated me with the smiling assurance that he had shifted his loyalty to the "Y" Safety Tread, which he insisted "beats the 'X' all to pieces." Upon which with great vigor I let him know that he had been so completely successful in convincing me of the extraordinary virtue of the "X" that no one could persuade me that anything existed, or could exist, that was comparable with it.

Charles D. Maginnis,
of Maginnis & Walsh, Architects, Boston,
President, Boston Chapter, A. I. A.

⁂

THE fact that architects are really buyers and in a very large degree stand in a position of purchasing agent for their clients makes them particular and difficult men for the salesman to approach. The profession as a whole is made up of rather keen, intelligent men who keep themselves very well informed over a wide field of facts. The very nature of the profession demands that they must be this type of man, and that they must have a pretty general knowledge of not only the simplest but the most elaborate details, running all the way from structural design to building materials.

It would be difficult to say how much time is devoted, and in many cases thrown away, in the average architect's office, due to interviews with the different salesmen. It seems to be a traditional and well-accepted policy in all architects' offices, that practically all the salesmen must be received and given a courteous reception, even though it must necessarily be brief. It would therefore seem fortunate if the salesmen would bear this fact in mind, and not attempt to encroach too much upon the architects' time.

The architect is always anxious to learn of some new and really valuable material or detail, but he should not be expected to seize every new and untried proposal that may be presented to him.

Personality is, of course, the greatest secret of success, and it is undoubtedly the most valuable asset of a salesman. If a salesman has some new and valuable thought that the architect should know, it should be presented in a clear, definite manner, with as much brevity as possible.

There is perhaps no more interesting experience for an architect than to meet some one who is keenly alive, who is thoroughly grounded in his subject, and is able to analyze it and point out the salient points in a pleasing way. A certain amount of personality may be acquired. Probably a greater part is a gift from God, while a small portion of it may be developed and acquired through environment and experience. The most valuable asset that a salesman can have is a pleasing personality combined with complete information of his subject.

Guy Study,
of the firm of Study & Farrar,
Architects, St. Louis.

⁂

SALESMEN of architectural materials are essential, though one of the troubles in an architect's life. If one gave all the time that these gentlemen would wish, there would be no time to do any work. Yet the skilled ones have so much valuable information that an architect hates to deny himself the pleasure of hearing it.

I do think that the average salesman does not make the most of his opportunities, for he always tries to say too much. If the architect is interested, he himself will start digging in for information. Frequently, even if he is very busy, he still would like very much to hear of something that is going to be of use to his clients. We make an effort in my office to have somebody see every one who calls, and then if there is something that is valuable to anybody in the organization, have that person called in.

I really feel that manufacturers of good commodities gain more by a well-placed and concise advertisement in the architectural magazines than they get from the average salesman. The one tells the story exactly as the manufacturer wants it, and the salesman so frequently tries to tell the story *in a way he thinks the architect wants it*, and often at a very unpropitious moment.

Only yesterday the salesman of a specialty system which had been definitely turned down by the client whose building was under construction forced his way into my office, sat on my table, and insisted on talking, and talking, and talking, in spite of the fact that I had a client waiting and was already late for another appointment which I had to make, and which I had explained to him.

The salesman's position is a very difficult one as regards architects, but I do think it is essential that where salesmen are sent out they should be thoroughly expert technically, rather than vocally, which condition is often not the case. Then, too, if they would make appointments they would save their own time and that of the architects they wish to see.

Alfred C. Bossom,
Architect, New York.

⁂

I BELIEVE that salesmen should be drilled in the art of brevity so as to remove from the already burdened architect any unnecessary burden in the consumption of time and thought. Second, salesmen should be thoroughly posted, not so much in the art of salesmanship but with information concerning their materials. They should have intimate knowledge of the process of manufacture, and exact data as to what their products will accomplish and their definite uses.

Salesmen in general should not take up an architect's time in trying to secure his consent for a substitution of materials after they have been specified. Salesmen should be content with the prospects of getting in on the next specification.

Salesmen should not, without the architect's consent, try to sell the owner. Such practice, in a measure, defeats the owner's purpose in employing an architect, which is to relieve him of the burden incident to the selection of materials for the project.

In conclusion I might say that the expression "necessary evil" applies only to salesmen who are inexperienced in the art of presenting their materials, and who, instead, resort to the ordinary methods of salesmanship, the prime purposes of which are to put over a particular deal.

In contrast it might be said that an expert architectural salesman is one whose main object is to serve the architect and his employer, first by making a favorable impression, second by supplying accurate data concerning his materials, and third by seeing that his company and those connected with the furnishing and installing of articles specified do it so as to reflect credit upon the architect by giving entire satisfaction to the owner.

Clarence C. Bulger, Architect
President North Texas Chapter, A. I. A.,
Dallas.

⁂

MY experience with salesmen has been that they are usually well equipped with selling arguments, pictorial literature, and quantity sales, but seldom possess a practical knowledge of the application and use of the materials and equipment which they sell, and are not able to furnish information of definite use to an architect except by reference back to their main office. I know that I am not alone in my opinion in saying that an architect is swamped with sales literature, and salesmen with pretty pictures and gorgeous descriptive matter. This is why the salesmen so often get the busy signal and the literature the basket.

From an architect's standpoint, concise, truthful, and practical information is the best selling argument. In the matter of truthfulness, may I add that I feel that materials should be advertised and sold on their honest adaptability to use, and not as imitations, or for a number of different uses for which they are only partially, and usually inadequately, fitted.

H. S. Granger,
Architect, New Haven, Conn.
Secretary Connecticut Chapter, A. I. A.

Drawn by R. B. Wills

AND HERE'S ONE MORE YOU MIGHT NEED.

THE BIRD WITH ALL THE CATALOGUES

THE SALESMAN FOR THE FOLDING VACUUM CLEANER WHO SMASHES THE DESK TO PROVE HIS POINT—

PRICES ARE GOING UP AGAIN NEXT MONTH.

THE RAPID FIRE TALKER WHO IS ABOUT A MILE AHEAD OF YOU ALL THE TIME.

THE LAD WHO SPREADS HIS STUFF ALL OVER THE OFFICE.

The Round Table

THE articles in Contacts give rise to many diverging opinions. Here are published from time to time what the architect may have to say about the manufacturer, and vice versa.

Robert Greenfield, an architect who is now located in Miami and also maintains his offices in New York, writes Mr. Button as follows about the article of Messrs. Button and Scott in the February issue:

"I have just been reading your splendid article in Architecture for February. I wish every Architect, Engineer, Contractor, and Manufacturer could read it and absorb its basic thought. Some, perhaps many, would differ with you in some details; I do myself, but the underlying principles, so ably set forth, are sound.

"Please accept congratulations from the writer. . . ."

We hope Mr. Greenfield will tell us the details in which he differs with the authors.